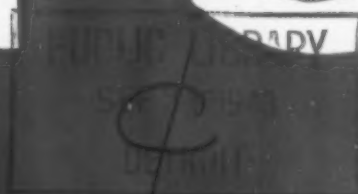


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OCTOBER 1943

SCHOOL ARTS

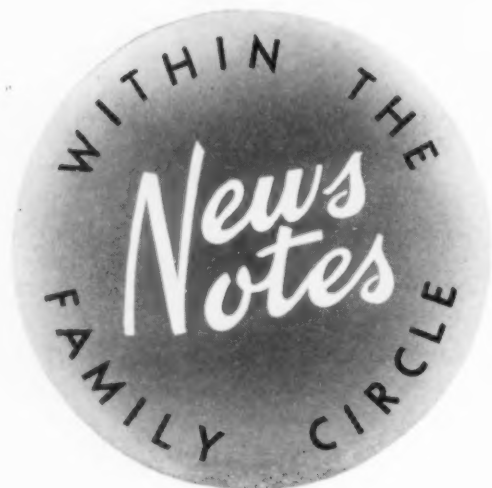
HOLIDAYS



PEDRO
J. LEMOS
EDITOR
STANFORD
UNIVERSITY
CALIFORNIA

School children of New London, Connecticut, made colorful paper "stained glass" designs to cover the otherwise dreary "dim-out" windows of the school's air-raid-shelter hallways.

VOLUME
43
NUMBER
2
50 CENTS



MORE VALUABLE INFORMATION ABOUT SOUTH AMERICA

Our thanks go to Ernesto Galarza of the Pan American Union for sending some new booklets issued by that organization—booklets of interesting information which are so helpful in school work. I am going to take up just two of these booklets in this series of notes and perhaps a little later on I will talk about some of the others.

The pamphlet on José de San Martín is an interesting story of a man who devoted his entire life to helping the South American countries become independent. In this booklet you will find most interesting notes about how a man who had spent twenty-five years in Spain came back to help his countrymen win independence. But his task proved a thankless one, for once their independence was won they turned on him and he spent his last days in exile in Europe. However, San Martín is one of the great characters in the history of South America and a man we should know more about. If you will send 6 cents to the Secretary of the *School Arts Family*, 1310 Printers Building, Worcester 8, Massachusetts, I will see that this interesting booklet is mailed to you direct from the Pan American Union.

Another booklet is about the Incas, whose empire once included Bolivia, Peru, Ecuador and parts of Argentina and Chile. This is a most fascinating story of early Americans who reached a very high state of civilization. This booklet tells of the discipline which was taught their people, a factor which had much to do with their becoming one of the strongest empires in all of South America; it tells of their great abilities as artists and builders. Here is material that will fit right in with your social studies. Don't fail to add this to your little library of interesting information about South and Central America. As in the case of other Pan American Union booklets this one may be obtained for 6 cents by sending your request and money directly to the Secretary of the *School Arts Family*, 1310 Printers Building, Worcester 8, Massachusetts.

WANTED!!!

News of changes in positions, new directors—new supervisors, new heads of art departments in colleges and high schools.

News of meetings—dates and places—Send them in to the . . . **SECRETARY**

SCHOOL ARTS FAMILY 1310 Printers Building
Worcester 8, Massachusetts

THE SCHOOL ARTS MAGAZINE, published every month except July and August. Publication office, The Printers Building, 44 Portland Street, Worcester, Massachusetts. Entered as second-class matter, August 1, 1917, at the Post Office at Worcester, Massachusetts, under the act of March 3, 1879

ANOTHER QUOTATION FROM THE "ARTIST-TEACHER"

You will recall that last month I mentioned a magazine called the "Artist-Teacher," published by the State Teachers College of Indiana, Pennsylvania, whose art director is Orval Kipp, and that I quoted from one of the statements.

This month I would like to use the quotation about the qualifications for an artist-teacher and here they are—see if you don't think they are pretty good: "Have you high ideals of service and loyalty to your community, your state, and your nation? Are you interested in art for selfish reasons or are you seeking to serve your fellow man? Are your religious convictions strong and are you true to your faith? Are you strong mentally, morally, and physically? If you can answer 'Yes' to these questions, you should seriously consider entering the teaching profession. Only the highest type of citizen can be trusted with the education of the young, for the young are the hope of the race and the nation. Wise is the proverb: 'As the twig is bent so is the tree inclined.'"

Sometimes it is a good idea to review what other folks consider as the basic qualifications for art teaching.

A BOOKLET ON CONTEMPORARY NEW ENGLAND HANDICRAFTS

One of the most interesting booklets to pass across our desk has been issued in connection with a current exhibition of "Contemporary New England Handicrafts" at the Worcester Art Museum, Worcester 2, Massachusetts.

The exhibition includes a representative selection of the work now being done by craftsmen in every one of the New England states. This region has a native tradition in the handicrafts which is almost unique in this country. Examples of the use of every conceivable material are shown: textiles, wooden toys, pottery, glass, leather, paper, metals, stone, etc.

The booklet shows many reproductions of the objects on display, as well as photographs of craftsmen and their tools. As a reference file or a source of inspiration, it is a worth-while addition to any collection. Copies of the booklet may be had by writing to the Worcester Art Museum. The cost of the booklet is fifty cents.

HERE IS A CHANCE FOR MEMBERS OF THE FAMILY TO TAKE A TRIP TO AUSTRALIA VIA SOME OF THE FINE MATERIAL WHICH DAVID W. BAILEY, DIRECTOR OF THE AUSTRALIAN NEWS & INFORMATION BUREAU HAS SENT TO THE SECRETARY

You will be delighted to place before your class the poster showing the fauna of Australia. This is a big poster—25" x 38"—and shows birds and animals in full color. Here is a chance to use these illustrations for design motifs, or you can take them as they are and make formal designs. Many of our men in the service have been in Australia and will be sending back letters and information about that country. I can't think of a better way to keep up with them than to have something like this for our class work.

And then there is an illustrated booklet—10" x 14"—which tells about Australia. An interesting story of this great country, from the times of the aborigines to the present day of modern

buildings and great sheep ranches, is presented in this fascinating little book. You'll see, in picture form, just what Australia does in its great contribution to the world's wealth.

The big poster and this booklet are yours for 10 cents, which will cover the postage cost from the New York headquarters of the Australian News & Information Bureau direct to your school. Please be prompt with your request because we do not know how long the present supply will last. Send your request and 10 cents to Secretary of the *School Arts Family*, 1310 Printers Building, Worcester 8, Massachusetts.

BACK THE ATTACK POSTER CAN KEYNOTE FALL POSTER WORK

On this page you will note a poster of the Third War Loan. Personally, I wish the name of the artist appeared on the poster because it would identify the work and help you and me in the future to recognize the style of this particular poster artist. If anyone knows who did this poster, please drop me a line; I am just curious.

A study of this excellent subject undoubtedly will bring forth ideas for other War Loan posters which may be made in your classes. Depicting the people on the home front "backing the attack" is just one idea that has many possibilities.

Every time I see one of these posters my mind goes back to my childhood home where a steel engraving called "The Soldier's Dream" hung in the guest room. There was a soldier sound asleep on the ground, wrapped up in his blanket, and above him his dream of home and family was pictured. So many times, as I think of that picture, it seems to me as if a great many of our men and women who are away in this war must be thinking of the same thing. And the sooner we can bring them back home again, so that their dreams may come true, the sooner we will all be happy. "Back the Attack" means that we will be able to shorten the war, so every bond you can buy or every stamp which can be put into your War Savings Stamp album will help to bring these folks back home again and make "The Soldier's Dream" come true!



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Schoo

Young America Paints

with "Freedom of Expression"



An interesting observation of the Nation-wide YOUNG AMERICA PAINTS Exhibitions, which include the work of students from kindergarten through high school, is that the majority of children are influenced by their immediate surroundings.

The Artista FRESCOL picture illustrated was painted by a fifteen-year-old boy from Phoenix, Arizona, and is typical of work received from the Southwest. In other sections of the country, the child's reaction to his environment is reflected in a similar manner. For example, New England is represented by paintings of church spires, fishing boats, harbors, and rocky shores; the South by cotton fields and phases of plantation life.

This is but one of the interesting facts observed when YOUNG AMERICA paints.



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The D-5 Artista FRESCOL set illustrated contains 5 colors, patented felt tipped brush with refill, a felt pouncet, a kneaded eraser and two strips of sandpaper for cleaning the felt tips. D-8 set contains 8 colors. Refills furnished in twelve colors.

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**INTRODUCTION TO THE
OCTOBER NUMBER**

By Alliston Greene

★ Holiday = "any day of exemption from labor or work; a day of amusement or recreation; a festival day; hence a time or period of recreation or exemption from work."

This October number of *School Arts* is the Holidays Number. In opposition to the quoted meaning of the occasion, *School Arts* is recommending work, not exemption; for if there ever was a time in the history of our Country when work is an absolute necessity, now is the time. No! *School Arts* is not recommending idleness; nor amusement as such; nor a glorification of the ludicrous. What our versatile Associate Editor is attempting to do in this Holidays Number of *School Arts* is to stir the imagination of the school children of today that they will see beauty and utility in the common things of life and produce other works of art and usefulness.

The holidays—or holy days—which are thought of immediately as primary are Christmas, Thanksgiving, Halloween. These days have always furnished inspiration for illustrative and literary expression.

★ There is so little to say about the significance of these primary holidays which has not already been said, I am not going to waste your time by repetition here. You may, however, find a new idea to present to your class, as you attempt to create something new in art work and crafts, by reference to the several pages devoted to these holidays.

Ordinarily we are content with one "feature picture" at any show. This October issue of *School Arts* has three features which really are worthy of special notice:

First. The article by Floyl Cook, on page 41—"Art Without Sight"—introduces us to the ("marvellous" is the word I had in mind; but our education has come a long way beyond that, so the proper word is *practical*) application of art education principles to totally blind children. This story should give inspiration and new courage to all teachers in their efforts to make those with normal sight to "see" art and beauty as they really are.

Second. This month the great offerings of the "Art Room Workshop" have been given prominence on the Contents page in a way to make them more readily found. The contributors of these interesting suggestions, tried and found not wanting are, everyone of them, art teachers of the first rank. You and your children will enjoy doing some of the things which these leaders have found profitable. Try some of the ideas illustrated on pages 49-63.

Third. The "Grade Helps" masthead has been changed to *Child Art*. The contributions still come "from grade teachers everywhere," and this month they are bright and snappy as usual.

★ "The making of tapestries appears like a large order for the child. Executed in the manner and with the technique described by Thelma Powers, Art Instructor in Mildred, Montana, on page 66, the problem may be a very practical as well as a new way to encourage your pupils.

(Continued on page 4-a)

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THE FARMER

THE FARMER. It's a plodding sort of job the farmer does—not very dramatic as a rule. He's up early and working late, with lots of back breaking tasks in between. It's only at times like these that most of us really appreciate the importance of the farmer and his product. So let's take a minute to offer our humble "thanks" to the farmer.

THE KOH-I-NOOR PENCIL is also a thing which we are all too apt to take for granted. Though the work of the nation would be thrown off schedule immediately if all pencils were suddenly to go out of existence, we

normally give them scarcely a thought. They are everywhere available—they are inexpensive—so why think about them?

As a matter of fact many of us would be far better off if we did give more thought to the choice of our pencils. Often we see the artist or draftsman greatly handicapping himself because he hasn't taken the trouble to choose the right pencil—the **KOH-I-NOOR**—or a point of the right degree for his paper, his hand, his job. Remember **KOH-I-NOORS** are available in 17 carefully graded degrees—a pencil for every purpose.

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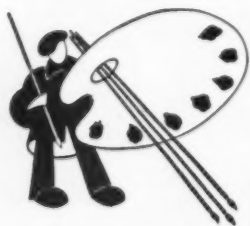
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(Continued from page 2-a)

The same contributor sends in another good idea for Halloween. This is a lesson in modeling as the children created masks to represent some character which he or she wished to represent. The project furnished "wholesome enjoyment for one and all."

★ For Book Week—another of those modern "weeks"—Cora Miner, Supervisor in Sycamore, Illinois, tells how the children in the elementary schools dressed dolls to represent favorite characters in books. A very profitable activity.

★ The making of Murals has in it many elements of value, one of which is that several children can be occupied at the same time. To do this work under the direction of a teacher like Jessie Todd, University Elementary School of Chicago, is an education in itself. See page 70.

★ Finally, on page 72 is a list of Holidays for Every Month. It will be a splendid thing to file that page for ready reference as the particular holiday for the month approaches. These "days" and "weeks" may be used as a foundation for art and craft lessons, using every conceivable material, and correlating art with all academic subjects.

★ NOVEMBER School Arts will be something worth waiting for. The subject will be "Primitive Arts." The early creators of arts and crafts had wonderful imagination—their art has lived. You will find great inspiration as you examine the reproductions of Indian, Peruvian, African, Australian, and other native crafts, and use the lessons outlined by the contributors.

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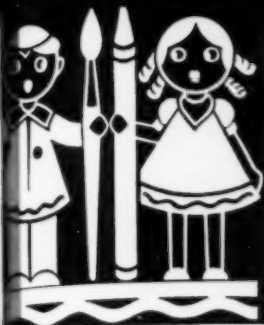
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SCHOOL ARTS

A PUBLICATION for THOSE INTERESTED in ART EDUCATION

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All communications concerning articles and drawings for SCHOOL ARTS publication should be addressed to the Office of the Editor, SCHOOL ARTS, STANFORD UNIVERSITY, CALIFORNIA.

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BACK ISSUE PRICES: Copies one year old or more, when available . . . 60 cents each



THE Madonna and Christ Child painted by a student of E. D. Myers at the Webster Groves High School, Webster Groves, Missouri. This painting was a most effective hallway decoration during the Christmas Holidays.

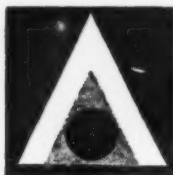
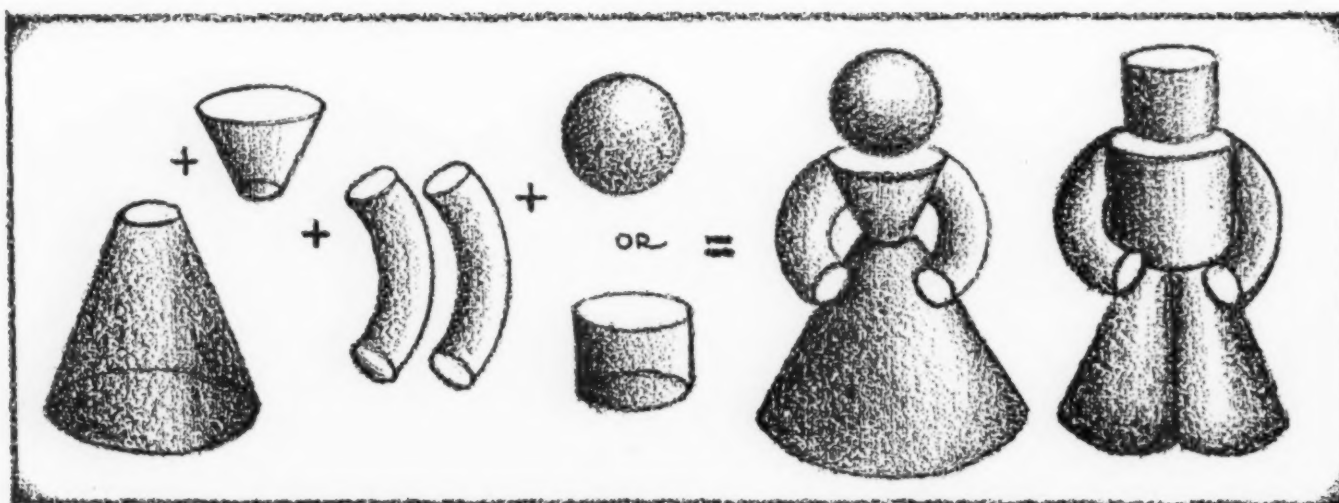




LARGE Christmas shadow box was another hallway feature at Webster Groves High School during the holiday season. It was built mostly of scrap material and the box itself was a revamped model theatre.



THE art department at Webster Groves High School was responsible also for a very effective stage setting which was used for Christmas Vesper Services. These Christmas projects were directed by E. D. Myers.



AT THE State School for the Blind in Vancouver, Washington, Miss Floyl Cook explains that the lesson on cones followed the one on cylinders. For the Christmas mantel the students modeled, fired, and glazed the above crèche. While the problem combined the sphere, cylinder, and cone, the main lesson was the application of the cone to the human figure.

ART WITHOUT SIGHT

Methods by Which Un sighted Children Have Learned to Work Creatively in Both Three and Two Dimensions FLOYL COOK, Instructor, Arts and Crafts State School for the Blind, Vancouver, Washington

IDEAS THAT INITIATED THE PROGRAM

There used to be, at art college, a simple little joke bantered among members of the art education group:

"What are you going to do when you graduate?"

"Oh, I'm going to teach art in a blind school!"

That joke has lingered to perpetuate itself in irony on one of the jokesters, who has developed an arts and crafts program by which totally blind children from the first to the twelfth grades have learned to make pictures.

The first inkling that our little joke held more than slightly erratic humor came in Glenn Wessels' Landscape Composition class. He was then lecturing on composition in relation to the senses. There were two main points that returned to mind day after day to intrigue this writer. These were:

1. That visual images are not entirely the product of the eye but rather are ruled by mental perceptions and kinesthetic impressions.

2. That the ultimate perception of art forms is based on similar mental and kinesthetic impressions.

As these thoughts simmered to the idea that art, in relation to the senses, meant working through the eyes in relation to the kinesthetic and mental

perception of structure, there came an astounding thought! Since these are basic to the experience and training of the blind, why couldn't they form the reasonable basis for their art training? Wouldn't this be the natural means by which the blind might express themselves creatively? In other words, what better field in which to try these art theories than in the teaching of form and design to blind students?

Fortunately, for the development of the idea, the Superintendent of the Washington State School for the Blind, Mrs. Jeanne E. Chapman, agreed with John Dewey's statement that "The arts represent not the luxuries and superfluities but fundamental forces of development." She went even further in thinking that the visual arts should be as much a part of the esthetic heritage of the unsighted child as the allied subjects of music, drama, and literature. "How?" was the question. She took action on her pet assumption by calling for an art teacher for the blind school in Vancouver, Washington.

Upon these starting points was developed what has proved in the three years of its undertaking to be an entirely new and fascinating field: the "other side" of the "visual" arts—the kinesthetic approach.

The very nature of basic form and design has provided us with an authentic and effective teaching



The ceramic group above is the work of students in Elementary Clay Form and Elementary Pottery. The assignment was the application of cylinder forms. The above figures and jars were made by students in the fourth and fifth grades. The vase in the foreground, with the border of leaves, was designed and applied with dampened cut paper and dipped in clay slip by Douglas Kendall, a totally blind student

method, consistent with the subject matter, contemporary art education, and the particular needs of the unsighted child. While it has been assumed that the *seeing* may develop in graphic expression, the creative possibilities in that same field for the unsighted individual has not been so clearly appreciated in the non-visual educational program. There has not been a completely integrated and related system of arts and crafts instruction.

CONSIDERATIONS IN THE ORGANIZATION OF THE ARTS AND CRAFTS PROGRAM FOR TOTALLY BLIND CHILDREN

In working out the teaching methods, there were certain objectives kept in mind:

1. The needs of the blind child as an individual were considered, as
 - a. The need for a means of creative expression;
 - b. The establishment of a sense of values for esthetic judgments and appreciations;
 - c. The working out of another standard by which to recognize the essential structure of the physical world.
2. The relation of these needs to the general aims of modern art education—representation, appreciation, creative expression—was made evident.
3. The practical application of this arts and crafts training to the ever-existent problem of vocational placement of the blind is that it makes possible the future establishment of a profitable workshop. This is an idea that would not only bring happiness and independence to the individual but would be a definite answer to an urgent social and economic need.

This year there has been added a fourth:

4. The significance of the methods worked out in relation to occupational therapy with the blind has been kept in mind.

The emphasis in this program on normal development is evident. As their teacher, I have always felt it is unfortunate and misleading that many exhibitions of creative work by the blind has verged on the grotesque. It leaves the impression that this is the necessary mode of any true art expression of theirs. To me, these are not the true reflections of the creative powers of the blind but merely the result of a lack of daring in new teaching methods, the lack of clarity of understanding, and the lack of instruction in flexible basic art form.

These classroom children are striving for order and hoping to find beauty in a chaos of material and darkness. As a guide, I may not give them a definite formula, the stereotyped phrase, the inadequate model. But I must, and can, give them the universal

symbols of art form, the substance of design, the flexible materials from which they may create beauty that is simple and direct.

DEVELOPMENT OF A PRACTICABLE TEACHING METHOD BY WHICH UNSIGHTED CHILDREN LEARN TO WORK CREATIVELY FROM THE THREE-DIMENSIONAL TO THE TWO-DIMENSIONAL FORM

The art subject matter taught in the State School for the Blind in Vancouver is concerned with a variety of material. There is clay modeling and pottery; wood-carving and jewelry work in metals and plastic; pattern and design weaving on two- and four-heddle looms; textile printing with linoleum blocks, silk screens, and stencils; drawing (we call it form), design structure, application, and appreciation.

Though these groups differ in material, they are closely related. The media merely become various avenues of expression for form and design, the expression being varied by the character of the material, whether clay, metal or paper.

The teaching in all of these proceeds first from a thorough knowledge and application of three-dimensional forms, gained in the elementary clay form class, and it involves *three major steps*.

The first and *important* step is the one in which the student is given the simple applicable clue to the visual world, about which his creative expressions take shape. No superficial form or model can be used for this; it must be fundamental and adaptable, and still flexible to the creative will of the child. The logical art clue is found in the use of basic geometric form. It begins with the sphere, the triangular prisms, and the cube as the elemental clues. The corresponding two-dimensional form for each of these is learned from tactual-kinesthetic experience.

That is, the student not only learns to roll a sphere of clay, but also to know that "flattened" from any direction the sphere becomes a circle, the triangular prisms become triangles, the cube a square. Natural forms, whose structure corresponds to each of these, are used as illustrations.

For example, after making a rabbit from spheres of clay, the student learns the arrangement of clay circles to form a rabbit design on a circular tile. In drawing, this same rabbit is made from a series of related circles of paper, which are put on the picture plane with the desired background cut out by the child. Developing in skill, the student uses the cut paper rabbit as a guide for stencil work by pasting it on a sheet of braille paper and cutting around it for the first simple stencil. This is applied to cloth with textile paint. Rhythm of stroke accounts for a fineness and evenness of texture that is quite within the ability of totally blind students.



Having finished his horse in Elementary Clay Form (see page 45), Rodney Boddington learns the two-dimensional view in low relief and from this he may go to flat relief

It soon becomes evident to the child that there are other variations, combinations, and relationships among the basic forms and they too have their application to objects in the world about him. There are cylinders, rectangular prisms, cones, and pyramids with their corresponding two-dimensional shapes. They become horses, zebras, camels, elephants, giraffes, clowns, girls, boys, cowboys. Each is built up from its basic expressive form and in both three and two dimensions.

For, in the *second* major step in our working methods, these variations become part of the kinesthetic-tactile experience. They become the mental perceptions of the unsighted student through a series of logical applications to natural, architectural, and functional forms.

There is a constant working in proportion, placement, and direction. In elementary form (grades 1 to 3) it is that beginning venture with the sphere as applied to the rabbit.

There is the modifying of the body sphere to the slight suggestion of an egg-shape; the placing of two tiny sphere paws at the front of the body and the desired head shape (modified from the sphere) placed just above the paws in correct relation to the body. These are balanced at the opposite end by the slightly padded haunches (half-spheres) and the flippant rabbit tail; finally, two cylinders are rolled, slightly flattened, for the ears.

This does not remain a meaningless, mechanical composition. The children learn to make a curious rabbit, an alert one, or a self-confident one. They may express the utter smugness of a cat. They may use the curve of a shoulder, the twist of the body, or the perk of a tail to serve their purpose.

Their very fingertips become attuned to the life in their clay. They know one cannot create and still

have dead and speechless clay shapes. For them there is the dramatic quality of life in their materials.

These developments prepare the way for the *third* step in our outline of methods. Upon this foundation of form and movement is based their instruction in design structure: line, mass, color. Also used are the principles of rhythm, balance, proportion, contrast, repose, and unity.

In the rhythmic contours of their individual pieces, they acquire the feeling of *line*, both as outline and line of movement. In the elementary clay form—say, in making a horse—students are concerned in building it from the cylinder form. In clay sculpture they become more aware of the spirit and essential character, stressing lines of movement. In advanced modeling they begin with the expressive dominant line—usually the line of action. They may begin with cylinder legs placed in diagonal lines to emphasize the feeling of speed, adding the body, neck and head to repeat these opposing lines thus established.

It is here that they see the arch of the neck and mane, as opposed by the swing of the throat and the chest. They love the muscle surge from the shoulder into the neck. They feel the rhythm along the back from the withers to the tail. They want something more than just the physical manifestation of the form. As one boy, working on a horse, said, "I want to make the wind going through his mane, as though he were free."

Keeping their ideas within simple expressive forms, they are conscious of *mass* as shapes; working with both line and mass as stripes and spots of a second color of clay, they approach color as nearly as they can, associating it with quality and texture. And so they have zebras, tigers, giraffes, fawns, and collies.

They delight in the sensation of the tool-polished surface to emphasize the sleek flowing lines of a panther. Although they are not so fond of rough surfaces,

"too scratchy" they say, they do work for various textures on shaggy animals, human hair, and clothing.

While they understand and like to express movement and direction with tilted planes, one of the hardest problems for them is in the modeling of the mane of the lion. It takes long explanation, for some vague reason, to reconcile that clay shape which the "blocking in" of the mass about the shoulders takes to the idea that it actually represents a sweep of hair.

Although they work up all forms by putting it together in parts, they retain the feeling of the abstract unity of the elements making up sculpture. In none of the pieces is there the feeling of separation. Each piece exists as a whole.

In the work resulting from this three-fold approach to the teaching of unsighted children in the field of the arts and crafts one thing will be apparent. There is an absence of the usual "blind" work. Their individual pieces have a freshness and directness that is delightful. It is their chief charm.

I have always felt that what is termed their "handi-

cap" is actually their strength. Once given the "true" clue they can work directly from essential lines, shapes, and textures and are not confused with the non-essential details that meet the eye. Working from abstract, impersonal symbols, they create in the simplicity of beauty.

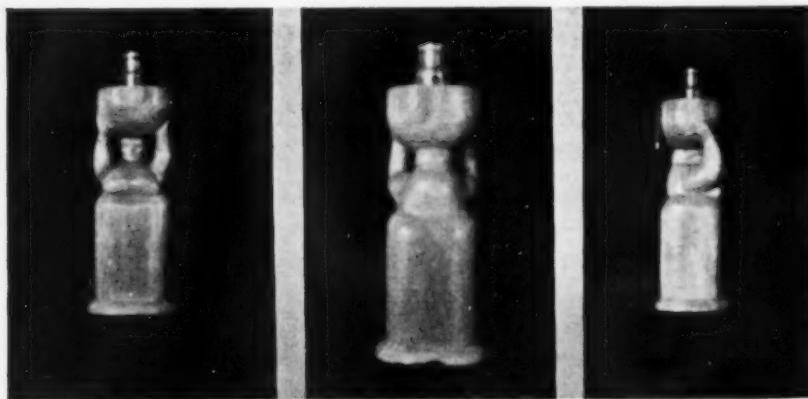
In the directness and sincerity necessary for its methods, this non-visual field can make its contribution to art education. For there can be no fuzziness of vision where one works with the elemental things: the simple shape, the clear line, the expressive texture.

Here is a discipline of mind and hand that is discontent with surface; an intensity that brings out all possible quality in free expression; a depth verging on truth. It strips away all superficialities—is direct and sincere.

Beyond all this is the human element. No reward can compare with the wonder in the child's voice, as following a mental concept through his own feeling, he suddenly says, "I see!"



STUDENT carves a human body from a cylinder using lines of movement. Below, a lamp base which was carved from a rectangular prism of wood showing the application of the human figure.





THE first step in modeling the buffalo was making a cube and then establishing the dominant and express line.



THE finished buffalo stresses the sense of solidity and power.



ABOVE

THE beginning of "Swift Horse" in diagonal lines. The legs of the horse seen in the upper left-hand corner of this picture are not those of a model but a previous attempt which the student did not like. Finished horse is shown in the insert at lower left-hand corner.

BELOW

"PRANCING HORSE" by Gilbert Walters. In Clay Sculpture (Grades 5 and 6) totally blind students portray essential character and stress lines of movement.





We Need a STAINED GLASS WINDOW

ELSIE O. EMMERT, Principal of
Evan Shelby School, St. Charles, Illinois

Teachers frequently have difficulty in working out a satisfactory Christmas program. They like to change it from year to year but keep the idea of giving.

I would like to present a program that our school considered the most satisfactory one we have ever given, with the hope that it may help some other school solve its Christmas program problem.

We used Raymond Alden's beautiful story of "Why the Chimes Rang." The story could not be given effectively without a setting of a cathedral. The most representative thing that we could supply for this was a stained glass window. This must come from our own school workshop. The sixth grade art class undertook the responsibility.

We first made a study of stained glass windows from all sources available, observing real windows and pictures of them.

Various freehand drawings were made by the class. When one boy finally produced an excellent copy of the Madonna of the Chair we were satisfied with his idea. This he enlarged upon a sheet of newsprint 36 x 48 inches and tinted with colored chalk which was an easy medium to handle. This was used as our central motif. The surface about it was blue with black chalk used to represent the leading of the pieces of glass.

The angels in adoration were the work of two other children of sixth grade. The geometrical borders of the lower panels were done by fifth grade pupils. The blue surface about the figures could easily be colored by children less efficient in drawing.

The very suggestive Descent of the Holy Spirit represented by the dove at the top of the middle panel was a final accomplishment which the class was certain was necessary because it appears in the window in St. John's Cathedral in New York.

We used colored chalk on the plain newsprint, then painted the back with linseed oil which toughened the paper and held the colors, enabling us to handle it without smudging it. It also made the paper transparent, allowing the electric lights to bring out the coloring when they were placed behind the window. (The large newsprint sheets were secured at our local printing office.)

When the drawings were thoroughly dry they were mounted on a frame of plywood from which the window forms had been cut. The frame was painted a dull black. Dark curtains were used to complete the walls on each side. These accentuated the beauty of the color in the window. Strong electric lights were placed behind it. Altogether it gave a realistic effect of genuine stained glass.

I have been explicit in telling just how our window was made because we were amazed how simple the process, how inexpensively it could be done, and that fifth and sixth grade pupils could produce such a beautiful setting for their story.



THE girls of the sixth grade under direction of Jessie Todd at the University Elementary School in Chicago, display their Christmas windows which were made for play. Notice the back view of the two little angels kneeling in the lower window



An ALCOVE WINDOW

CLARICE HEIM, Mitchell, Nebraska



HE arched entrance to the alcove in our sixth grade room suggested a "stained glass window" as our Christmas project. The class studied reproductions of great windows and concluded that our drawing should be in a simplified, flat style, and the border design simple.

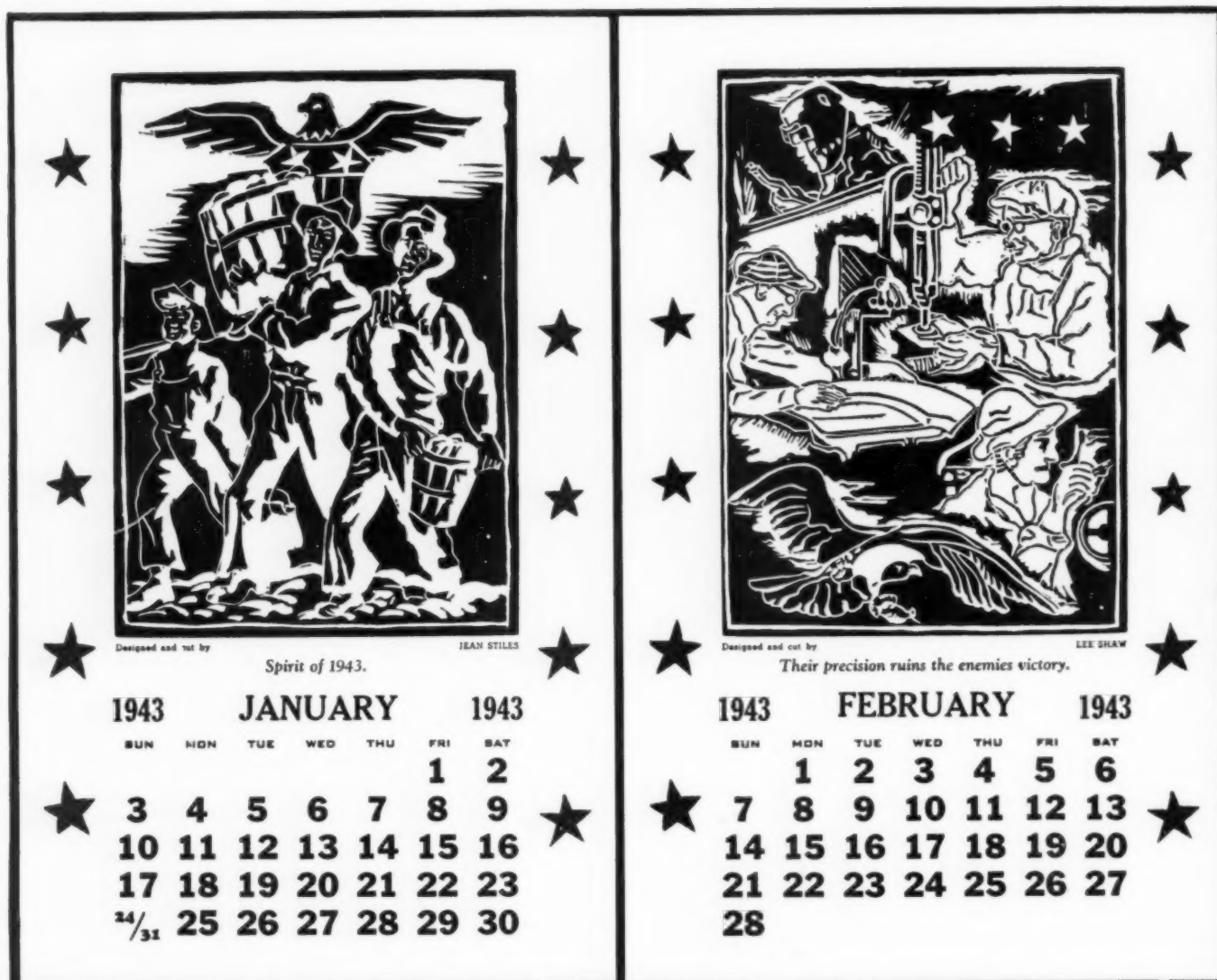
Many small original sketches were made. Parts of several were chosen to be incorporated in larger drawings, and the best of these was decided upon. Other children experimented with different ways of breaking the background space until we were satisfied. Those most interested in design made enlarged border designs, from which was chosen the one which seemed to harmonize best with the drawing.

When we made an exact pattern of the window on a large piece of wrapping paper, the children thought it much larger than the archway, which measured nine feet. Our next step, to get the drawing on this pattern, was our hardest problem. By cutting our working copy into squares and projecting them with an opaque projector, we were able to draw quite easily on the pattern.

After carefully perfecting the drawing and adding the border design, a black outline was used to make easier the tracing which transferred the drawing to a piece of engineers' tracing paper on which the final work was done. Colored chalk was applied and then colored crayon to give the desired intensity of color. Heavy outlining with black crayon to give the effect of leading was the final step.



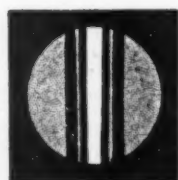
OUR school system is a small one many of the activities of the entire system are combined. This window was designed by the students of the senior high school and executed by those of the junior high school, the seventh grade particularly. It was made for permanent decoration and goes up in four sections. It is entirely of crepe paper, wood and cardboard, and its beauty is rivaled only by stained glass itself. Martha L. Clark, Supervisor of Art, Marshfield Public Schools, Marshfield, Oregon



A GIFT THAT LASTS ALL YEAR

ALICE STEWARD

Art Director, Haverford Township High School, Brookline, Upper Darby, Pennsylvania



OUR Art Club shares numerous school activities such as stage decoration, class books, annuals, etc., but none afford such varied duties with such lasting satisfaction to those who participate as does the calendar. It offers fine experience for all, from those who design and cut the blocks to those who manage and discharge

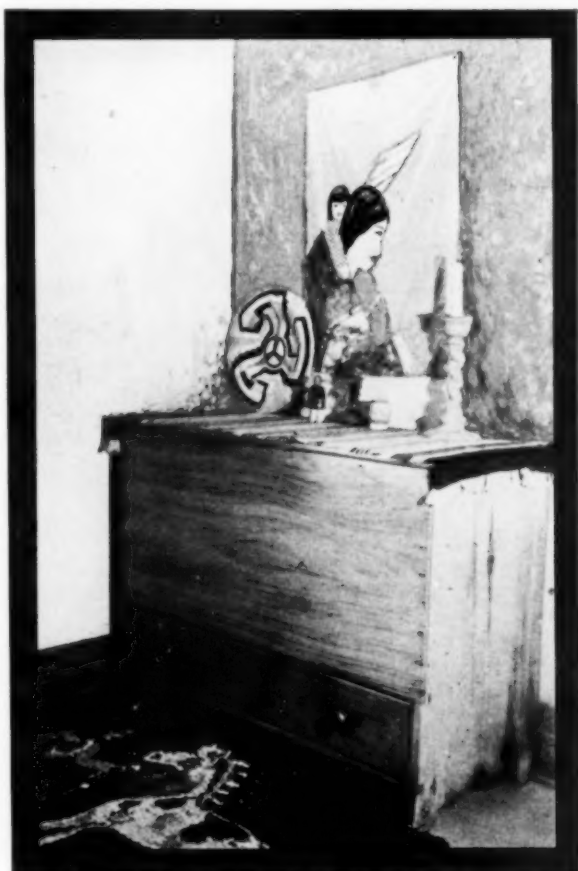
the business duties of organizing, printing, and the sales of the finished calendars. Other students of the school regard it as a timely exchange for the Christmas season. In this year's calendar the Art Club chose to think of themselves as "Eagles" working for Victory. This theme was carried on the cover panel and throughout twelve equally well designed original blocks, each designed and cut by different students.



For Constitution Day*

NHIP models from inexpensive ship model kits may be mounted on a background of cardboard with waves modeled in relief from plastic clay. Choose for them deep old-fashioned frames which have had the old decorations soaked off and the wood thoroughly sanded. Oil or shellac the frames and then wax them for a natural soft modern finish.

**Editor's Note*—Other crafts of early America are also suitable for Constitution Day projects, or study and copy a reproduction of the first page of the Constitution. It also makes an attractive framed piece for a room and the old-styled lettering is good practice for copy work.



For Indian Day



Wall hanging can easily be made in applique with rag-bag scraps of gay colors using Indian subjects.

2. Reproductions of Indian pottery made with newspaper and paste and colored in tempera color make gay and colorful additions to any room.

3. A runner woven in many colored stripes, old Indian style after the saddle blanket. Look up yarn scraps from knitting for this.

4. For the floor make a hooked rug with Indian design. Use burlap for backing and discarded woolen garments of various colors for hooking.

5. For students who like woodwork the redesigning of an old piece of discarded furniture will prove a valuable classroom experience. Where a workshop is available the actual refinishing and rebuilding should be carried on.

OCTOBER.....

FLOWER ARRANGEMENTS

JEAN CURRENS, Cedar Rapids, Iowa



Many pretty materials for winter bouquets are free just for the picking. In different localities these prizes would of course vary.

In the Northern States we love to have our Southern and Western friends send us the parasitic yet fun-making mistletoe for our holiday parties. But we of the North, too, have our decorative materials. Some of the wild ones are cultivated but many grow in their natural state. Some of them are bittersweet, cat-tails, milkweeds, and gourds. An early spring delight are the pussy willows.

You ask how one can be so bold as to use milkweeds or cat-tails in the house where they will dry out. Did you ever varnish or shellac them? It works very well. Cat-tails keep best in bouquets if lightly varnished before the seeds begin to loosen. They are very absorbent and if only a little covering material is used it will not be easily detected. Even the half-opened milkweed pods can have an end of the fluffy seed pods securely fastened to the pod by quick drying varnish, shellac, or glue. When thoroughly dry and thoughtfully arranged these materials make attractive bouquets used individually. Or, the bittersweet and cat-tails combine nicely.

Gourds in their natural colors and varying shapes make attractive low bouquets for a different type of place.

Art classes will enjoy arranging these free, colorful materials in informal lessons on line, color, balance, and symmetry.

• • • • •

CUT PAPER DESIGNS Halloween



FOR THANKSGIVING

AN EASY PLACE CARD
by MILDRED ROGERS
SULPHUR, OKLAHOMA

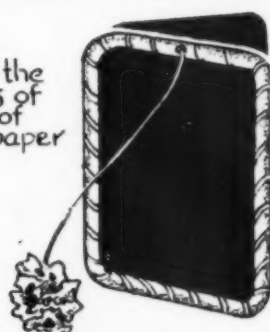
- ① Draw pilgrim figures in center of card
- ② Fold card through center and cut around heads in upper portion. Take care not to break cut away. This folds back to make card stand



FOR EDUCATIONAL WEEK



Round the corners of a fold of black paper



Cut a frame of red paper. Stripe it with white. Mount it on front of folder. Tie a tiny piece of sponge to top edge

A PROGRAM COVER USED AT A SCHOOL MASTERS BANQUET

by
MILDRED ROGERS
OKLAHOMA SCHOOL
FOR DEAF
SULPHUR, OKLA.

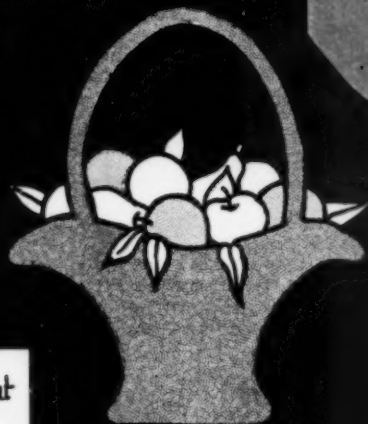
FOR THANKSGIVING



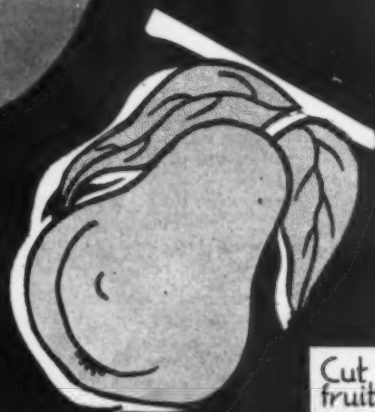
Borders of cut paper fruit make good black-board panels. Use simple shapes for lower grades



Pilgrim place cards that can be book-marks too

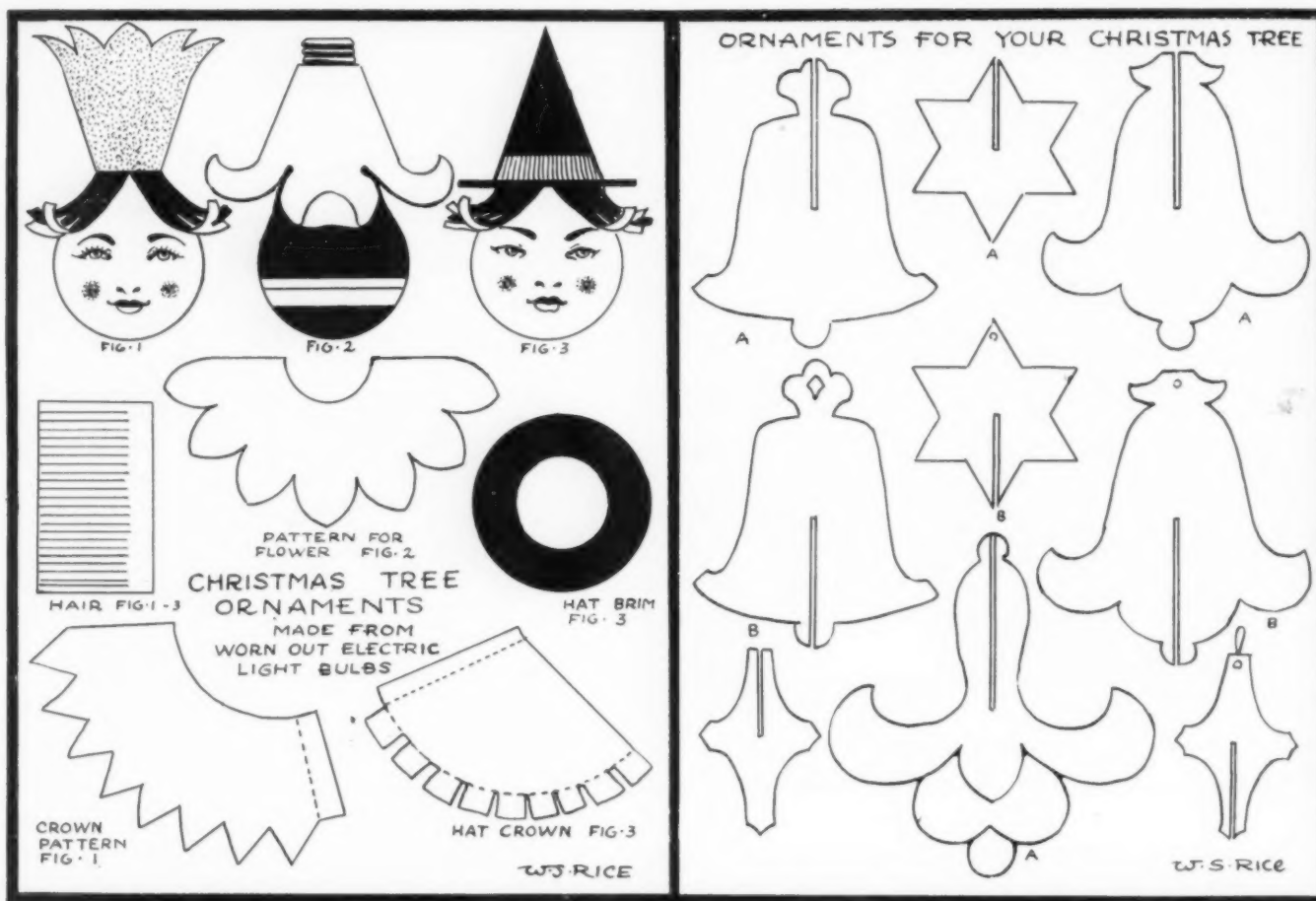


A large basket filled with fruit cut by all the class. Just circles for the 1st graders



Cut large colored fruit from folds of paper for greeting cards, place cards or favors

by
ELISE REID BOYLSTON
SUPERVISOR OF ART...
ATLANTA, GEORGIA



Make Your Own Christmas Tree Ornaments

WILLIAM S. RICE, Oakland, California

WE HAVE tried using old electric light bulbs decorated as fruit with fresh leaves added.* A dish of this sort or a basket filled with decorated bulbs adds a charming note to the dining room during the winter, but this is not the only use to which the old electric light bulbs can be put; they have an important place in decorating the Christmas tree. There is no end to the comical, little faces or characters that you can produce with them. You will probably want to make a Santa Claus as your first attempt. Choose a good size bulb for a novel and jolly Santa head. Give the bulb a coat of poster or oil paint, flesh color (mix orange with white to produce it). When it is dry, shape some cotton to form the hair, moustache, and whiskers, and glue them in place on the bulb. If you are not clever at painting on the features you may cut out eyes, nose, and mouth from some colored illustration and glue them into place on the bulb. However, if you can paint them, it is lots more fun. Finish the head with a cone-shaped hat of red paper. A pattern for the hat is shown in the diagram.


Figure 1 shows a head of a fairy, with black hair and a golden crown. After painting the bulb flesh color, you cut out of paper a rectangular strip, as shown in the diagram. This is cut into thin strips. Do not cut all the way through. When glued on the bulb, the ends of the cut paper are rolled on a lead pencil to curl them. To make the crown you will need a compass (or you can use a piece of stiff paper and a pin). Cut the outer edge into triangular scallops with the scissors. Gold paper or gilded bristol board serves for this.

*See *School Arts*, January 1941

Figure 2 is a bulb painted with stripes of brilliant colors and has a flower-like paper calyx. This may be either gold or silver paper, and the bulb painted in brilliant hues with show-card or oil colors. Try other flowers, too.

Figure 3 differs from Figure 1 only in the style of hat. For this cone-shaped hat red paper is most interesting. First you will use the compass and then cut out the pattern with the scissors. Glue the pieces together and then attach the hat to the bulb. A little feather might be added if you wish. Thin wires are best suited for use as hangers. These are easily attached to the brass ends of the bulbs. Other decoration material may be colored paper, cotton, yarn, Christmas seals, tape, and cellophane straws. Glue or collodion household cement is better than library paste, although the latter will work if you do not have the others handy.

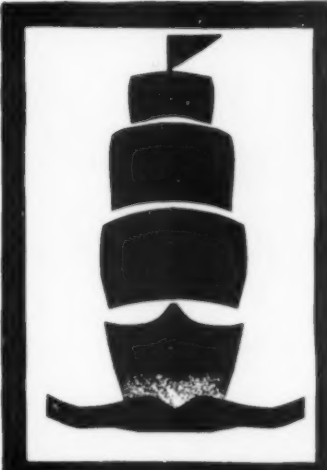
With these ornaments made from bulbs you can have other interesting home-made ones that are less difficult to construct; stiff paper, or what the commercial artist calls "railroad board" or "show-card board," is best suited for making ornaments according to the diagrams shown. Bells, stars, or flower or fruit forms may be made in gay colors. Make your patterns first on scratch paper, and when complete trace them on the colored paper, thus avoiding any erasing. Cut two similar shapes for each ornament. Then cut a slit half-way down from the top to the center in one piece and into the other cut a slit from the bottom up to the center. Slide one into the other and they will stick without pasting. Attach a piece of wire or thread to hang the ornaments to the tree.



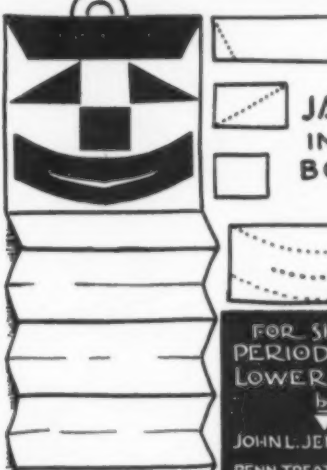
THREE CIRCLES MAKE A SNOW MAN

1", 1 1/2", 2" SQUARES FOLD DOWN THEN ACROSS CUT ON ARC

CALENDAR



CALENDAR



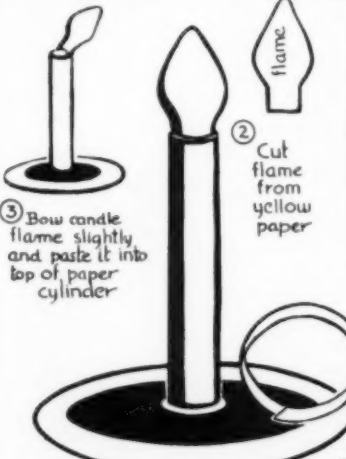
JACK IN A BOX

FOR SHORT PERIODS IN THE LOWER GRADES by JOHN L. JENNEMANN PENN TREATY JUNIOR HIGH SCHOOL PHILADELPHIA.....PA.

FOLD TOGETHER FOR MAILING

ALL DESIGNS ARE MADE FROM RECTANGLESNOT FROM PATTERNS.....

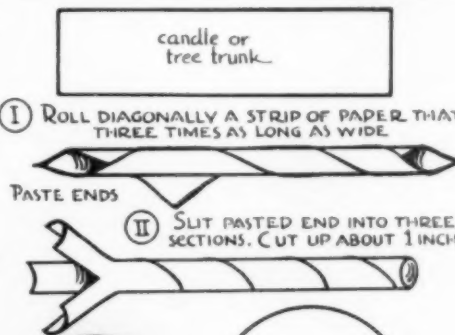
MAKE SAILS AND WATER FROM VARIOUS BRIGHT COLORS



① Roll diagonally a strip of paper that is three times as long as wide

② Cut flame from yellow paper

③ Bow candle flame slightly and paste it into top of paper cylinder




candle or tree trunk

① ROLL DIAGONALLY A STRIP OF PAPER THAT IS THREE TIMES AS LONG AS WIDE

PASTE ENDS

② SLIT PASTED END INTO THREE SECTIONS. CUT UP ABOUT 1 INCH



Reverse strips to make this tree

FOR CANDLE

① Paste ends of handle strip together and paste it onto candle base

④ SLIP SMALLER CIRCLE OVER CYLINDER AND PASTE IT OVER TABS

③ PASTE TABS OF CYLINDER TO CENTER OF THE LARGER CIRCLE

base

⑤ FOR TREE

⑥ Roll fringe strips around cylinder and paste them into position. Bend ends downward to make tree shape

foliage strips

⑥ FOR TREE

⑦ Cut about four foliage strips with fringe about half way up

⑧ Roll fringe strips around cylinder and paste them into position. Bend ends downward to make tree shape

CANDLES OR TREES

OF COLORED CUT PAPER

by HELEN KIDD

Teacher of First Grade

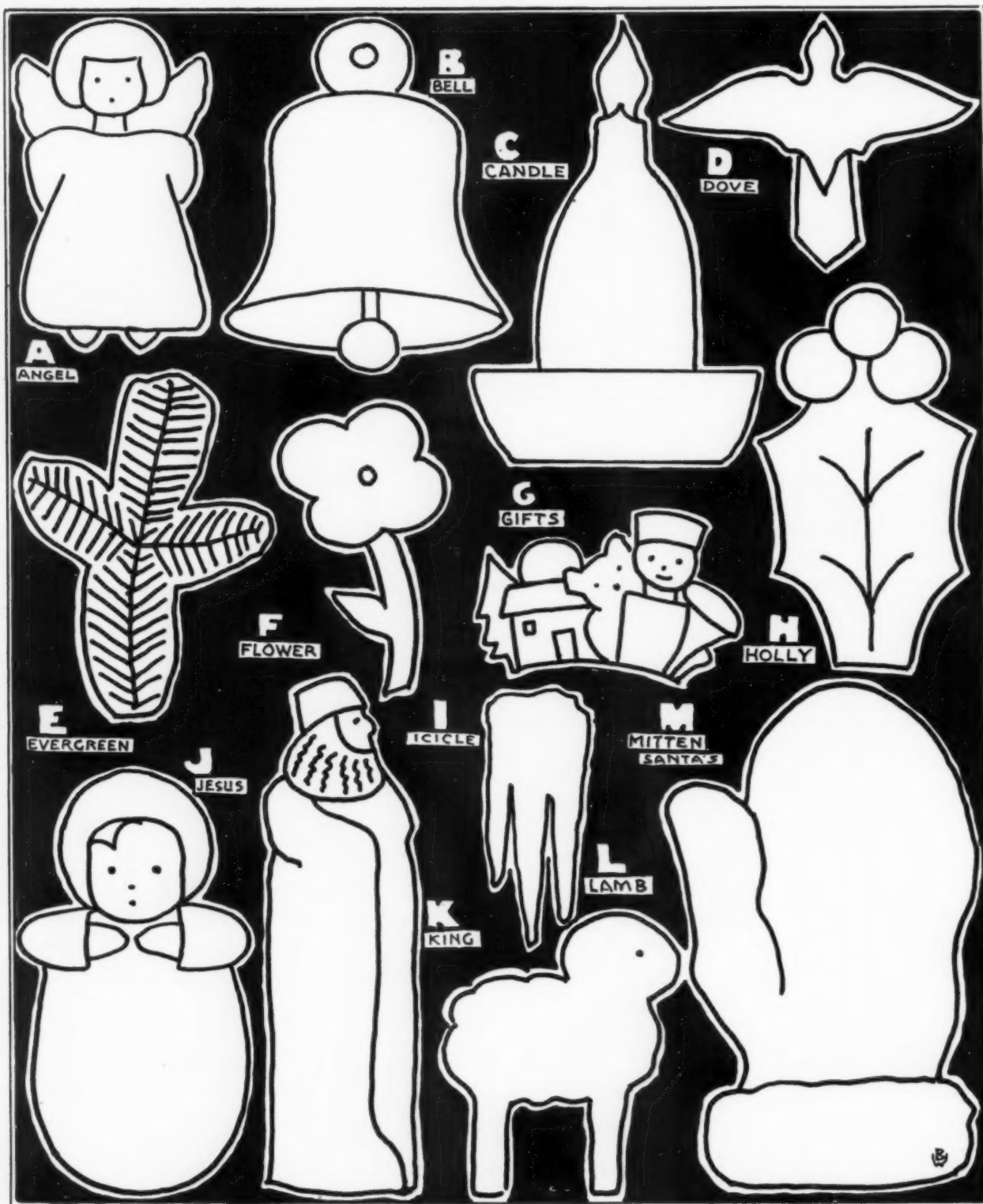
Phoenix Public Schools

Phoenix Arizona

Palm trees for use with Nativity scenes

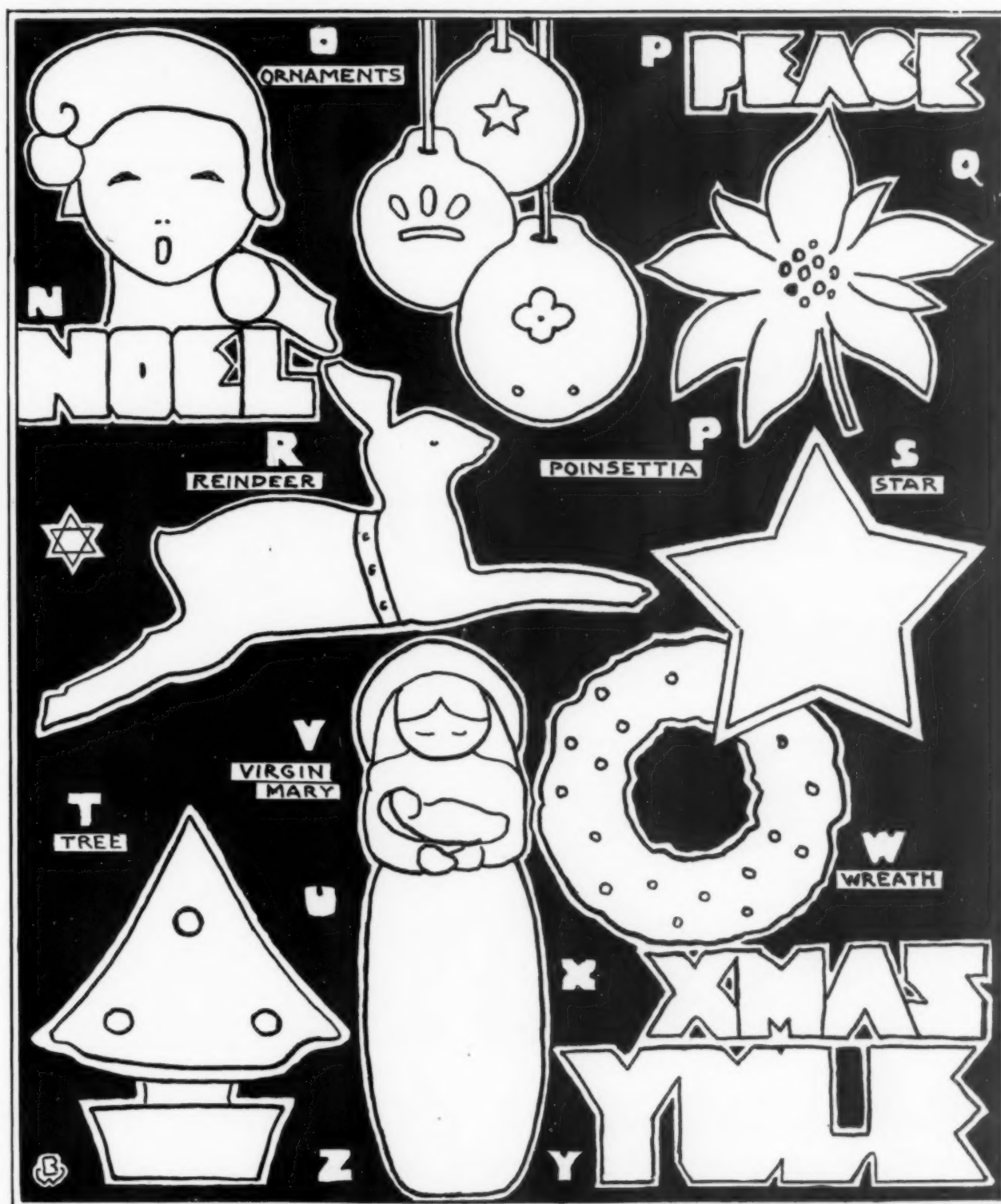
S.M.

ABC's of CHRISTMAS MOTIFS.....



Children in school soon reach the point when they feel a need of a "dictionary" of memory forms for use in their creative designing and illustration. The Christmas season stimulates a special need for seasonal forms for greeting cards.

Here are suggested some of the traditional Christmas symbols. Santa Claus, camel, manger, stocking, shepherd, might have been included had there been room. Motifs should be simplified because they are thus more modern and decorative. Also, simple forms are easier for the tots to draw and cut.



Card folders that seal without need of an envelope preclude envelope making. Motifs cut from colored papers and from silver and gold gift wrappings, even from figured envelope linings from old greetings, create effects delightful to children. Stiff cutouts spread with paste and sprinkled with artificial snow are fun, and crayon drawings cut around are effective.

Little folks need short, easy words to suggest their greetings, such as Yule, joy, peace. Simplified letter shapes for paper cutting are illustrated herewith and if the letters are cut in one piece as shown, pasting is made easy.



OIL CLOTH TREE ORNAMENTS

The glaze of the oil cloth makes shiny tree ornaments. Cut them from folded scraps of oil cloth in all colors and trim them with yarn scraps or string. Use simple symbolic shapes.



Use eyelet punch for holes

AND DECORATIVE PLAQUES FOR CHRISTMAS

① Use Plaster of Paris or any of the improved fast hardening plasters. Pour mixed plaster into small paper plates



② Fasten a string or wire loop through bottom edge of plates for hangers



③ Paint seasonal subjects in Tempera and finish with a coat of shellac



by
EDWARD REUTEBUCH
ART TEACHER
WINAMAC, INDIANA

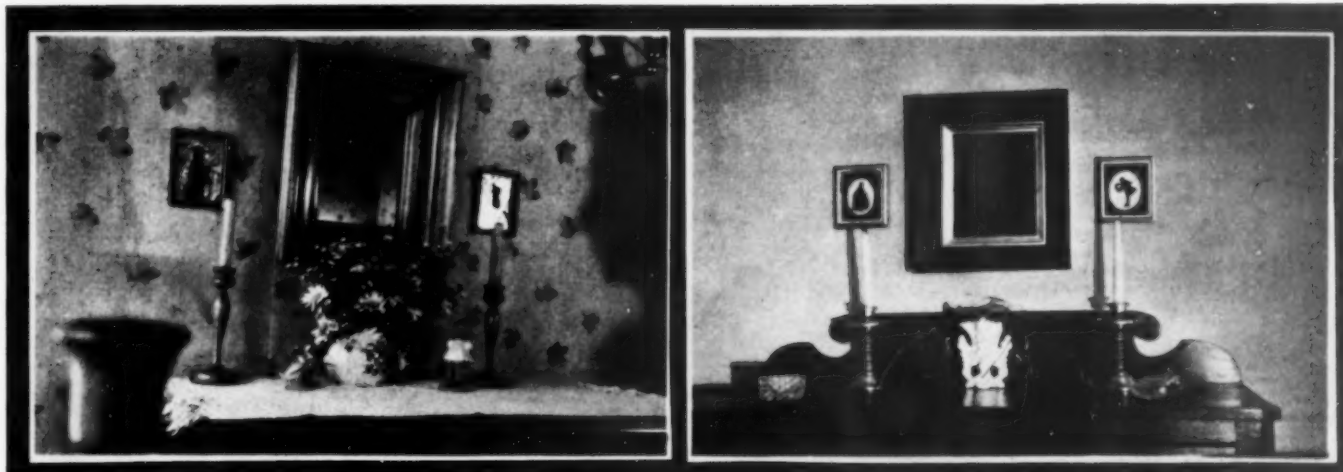


A NACIMIENTO FOR THE CLASSROOM

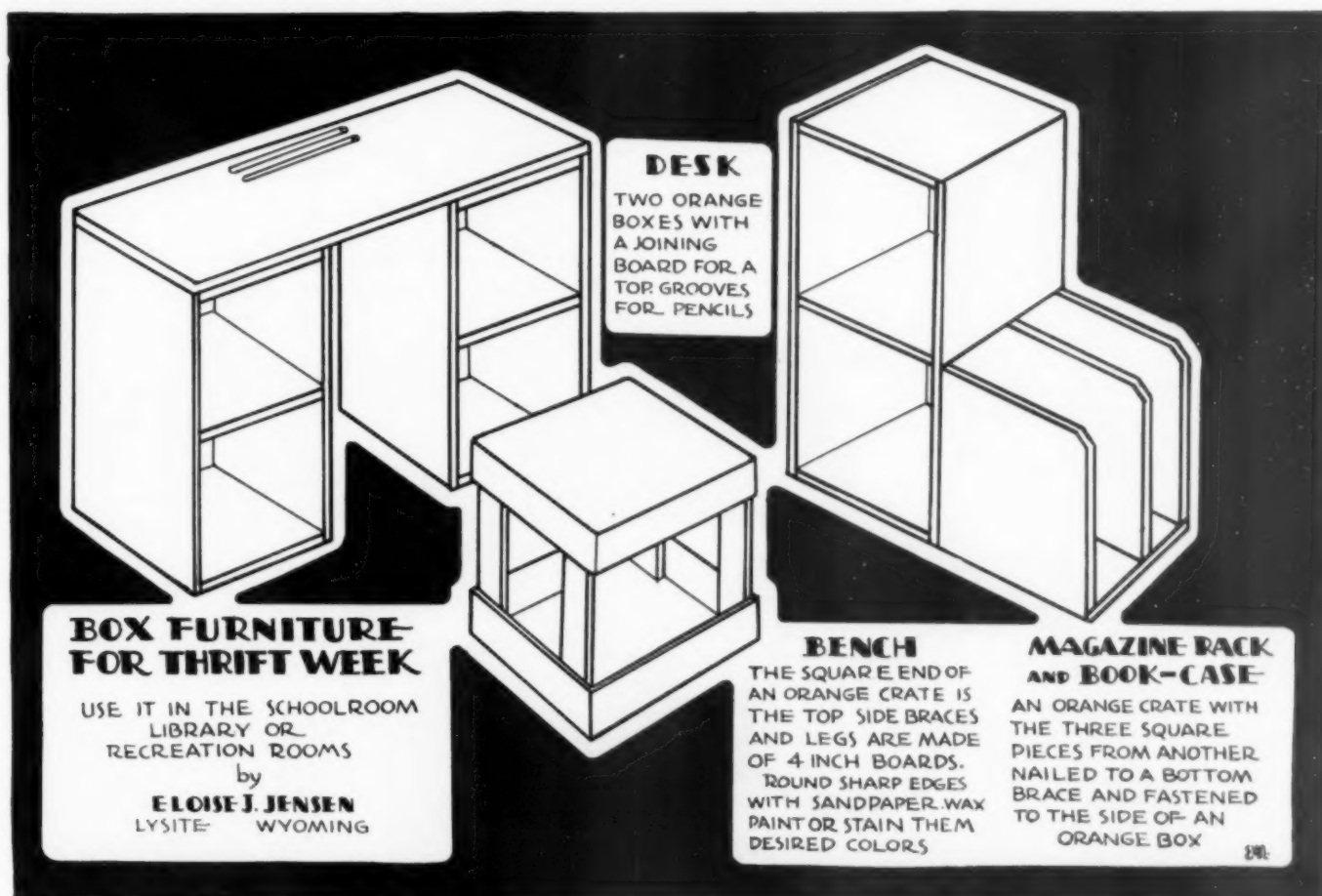
MARGARET TIPTON WHEATLY, Lakeside, California

This Nacimiento in the photograph is in three parts. The Holy Family and palms are joined onto the manger by a flat board three inches wide, and the two adoring angels may be placed wherever desired as they are supported individually by small blocks glued at their bases. This makes the setting more flexible. When placed in the foreground they give depth to the scene.

The whole is cut from thin wood, therefore shapes should be simple and difficult detail is eliminated by painting the features against the halos. The colors should be rich, gay, and pleasing. The landscape through the manger opening is one of bright green trees, rolling hills, blue sky, and the Guiding Star. The stable is gray with natural wood members indicated in brown paint. Robes of the two angels are pink with gold embroidery, while Mary's gown is blue. Her draped white headdress is very effective. Joseph's coat is bright red bordered in royal blue, and the Christ child is in white. Straw is indicated in flecks of brown paint. The date palms with their green heads and tall bare trunks are effective as well as characteristic.



MARGARET BURRETTE, of Pontiac Junior High School, Pontiac, Michigan, has made most appropriate mirrors for thrift week. Use old cast-off frames. Sand and oil them well. If the underlying wood is not good looking enough to oil and wax for a natural finish, stain it or even paint it with a dull paint or enamel to suit your color scheme. Use salvage mirror and make attractive additions for any room.

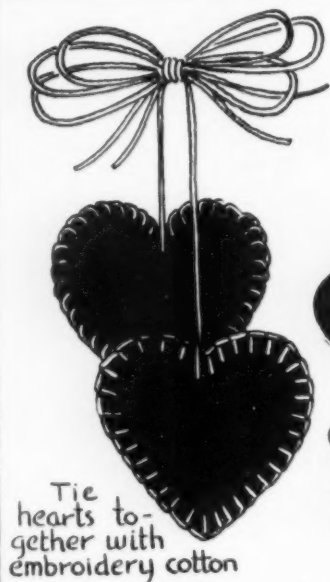


FEBRUARY • • Valentine's Day, Lincoln's and Washington's Birthdays

ART
ROOM
WORK
SHOP

THREE HOLIDAY IDEAS

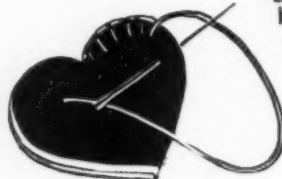
by MILDRED ROGERS
OKLAHOMA SCHOOL FOR DEAF
SULPHUR, OKLAHOMA



Tie hearts together with embroidery cotton



① Paste a cardboard heart between two hearts cut from red felt or flannel scraps



② Bind the edges of the hearts together with blanket stitch of white embroidery cotton

Use smaller hearts for buttons



Cut initials from other colors of cloth and applique them on larger hearts

COSTUME PINS of FELT for ST. VALENTINE'S DAY

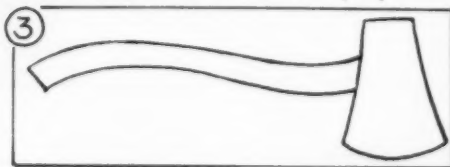
A PLACE CARD FOR LINCOLN'S BIRTHDAY

① Saw a small branch into about 2-inch lengths

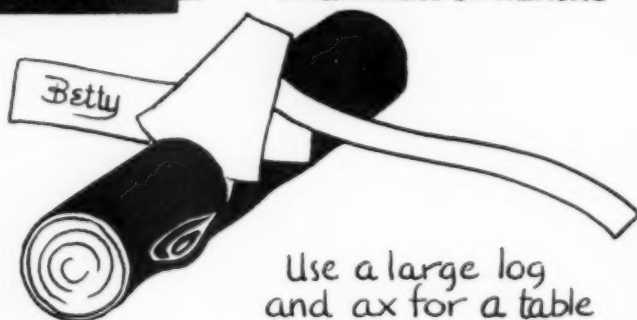


② Cut notches across center of each section with a sharp knife

Cut axes from stiff paper

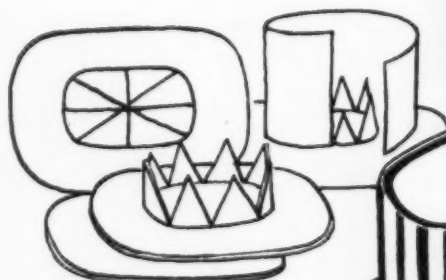


④ Name card may be glued into notch with ax or name may be written on ax head or handle

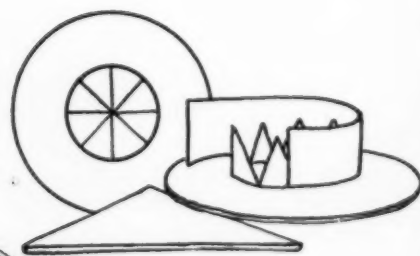
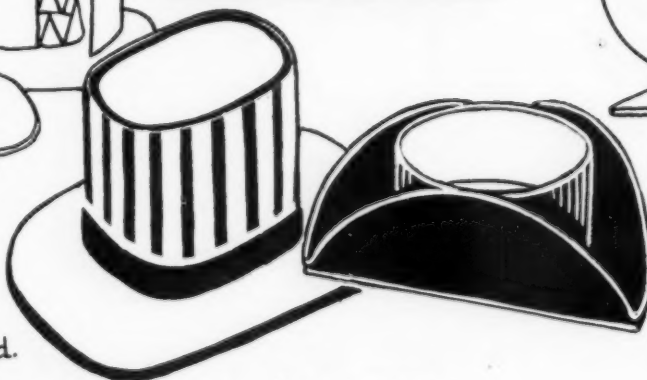


Use a large log and ax for a table centerpiece

WASHINGTON'S BIRTHDAY CANDY OR NUT CUPS



Uncle Sam's Hat.... Cut an oval of white paper. Mark crown size within it. Cut crisscross through center oval and bend points upward. Paste a band of paper around tabs to make crown. Paste narrow strips up and down hat crown and a blue band around. Paste entire hat to a cardboard base trimmed to hat size

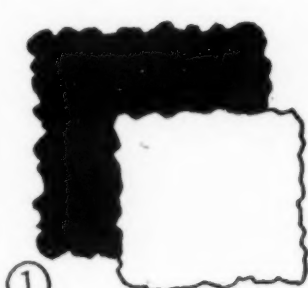


Washington's Hat....

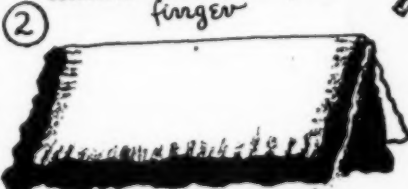
Make this from a circle following instructions for Uncle Sam's Hat. Fold three sides of the circle up to edge of hat crown. Paste to a triangular base

EMM

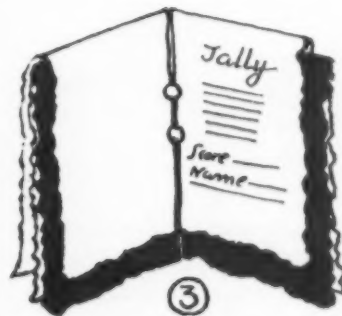
WOODBURNED PAPERWORK and COSTUME PINS for ST. PATRICK'S DAY



- ① Cut 2 squares, one larger than the other. Tear edge with thumb-nail and fore-finger



Burn pattern along edge. Fold one piece within the other

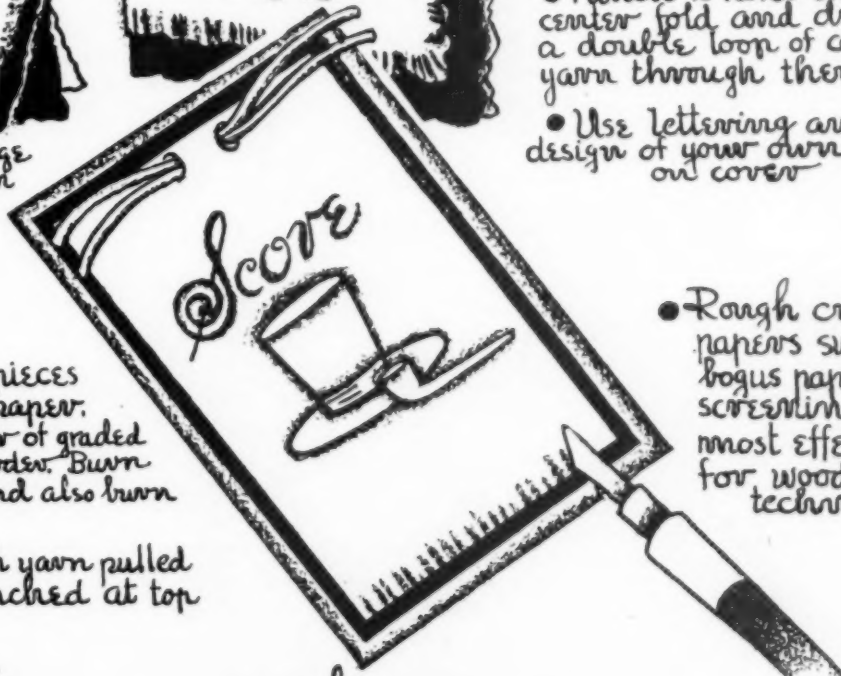


③ Fold again vertically. Print Tally and score lines on right hand side

- Punch 2 holes through center fold and draw a double loop of colored yarn through them
- Use lettering and design of your own choice on cover

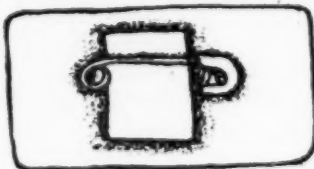
SCORE PAD

- Use two or three pieces of white and green paper, one on top of the other of graded size to give striped border. Burn border on top sheet and also burn design
- Hold together with yarn pulled through holes punched at top



- Rough craft papers such as bogus paper or screenings are most effective for woodburned technique

COSTUME PINS..



by
Mildred Rogers
Oklahoma School for Deaf
Sulphur, Oklahoma

- All sorts of pins and buttons can be made from the soft wood of orange boxes. Sand-paper and carve or file desired shapes.
- Fasten with a small safety pins held to the back with adhesive tape.



APRIL

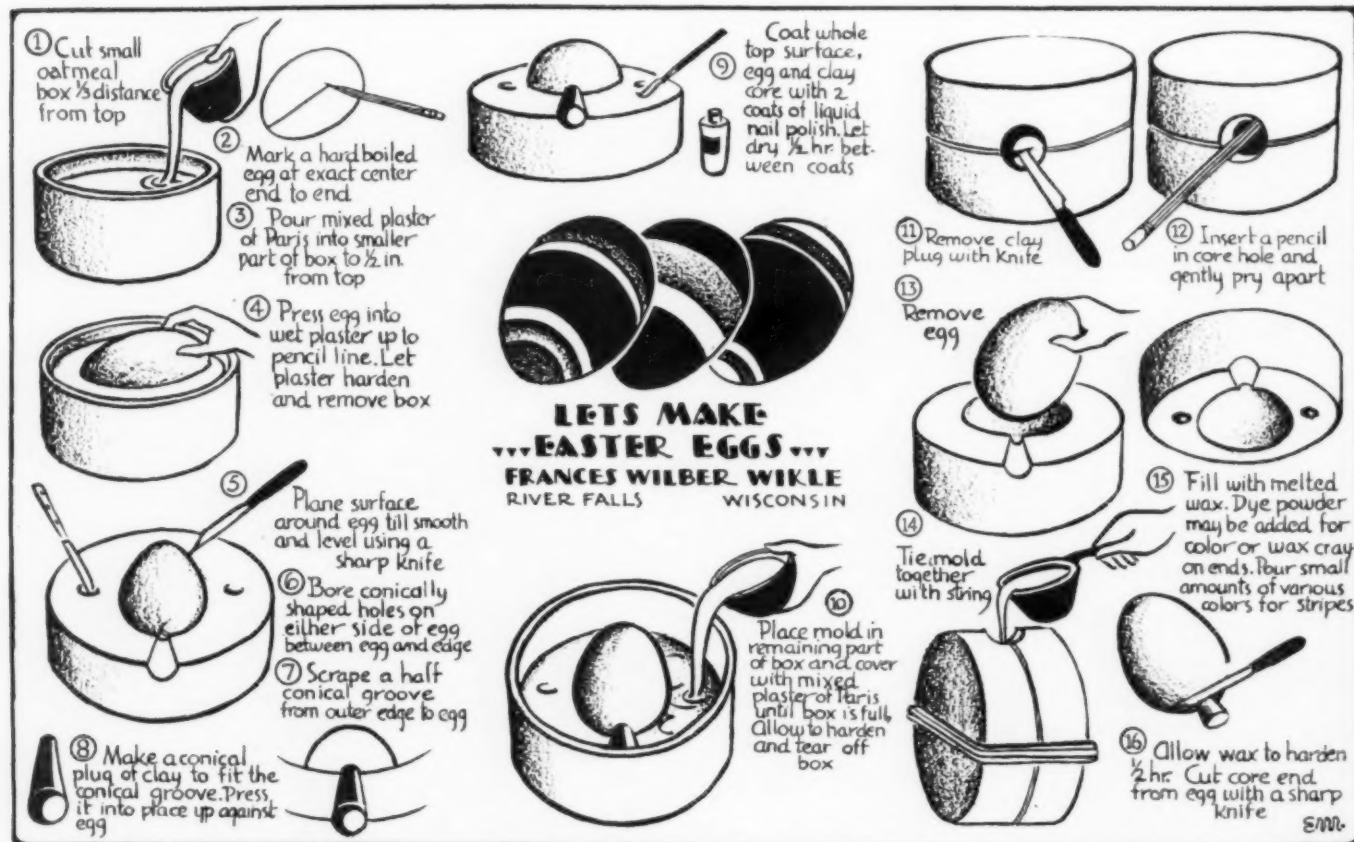
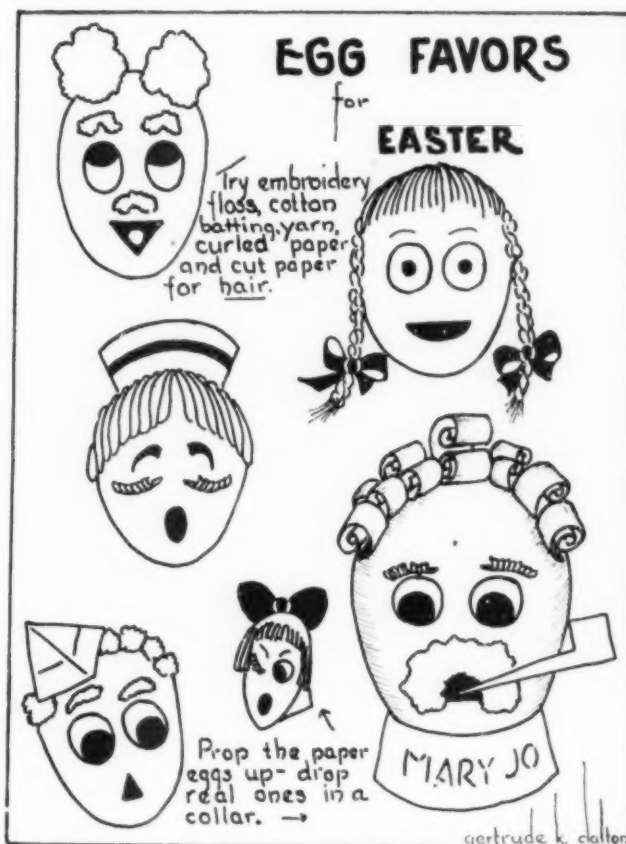
LET'S MAKE FACES

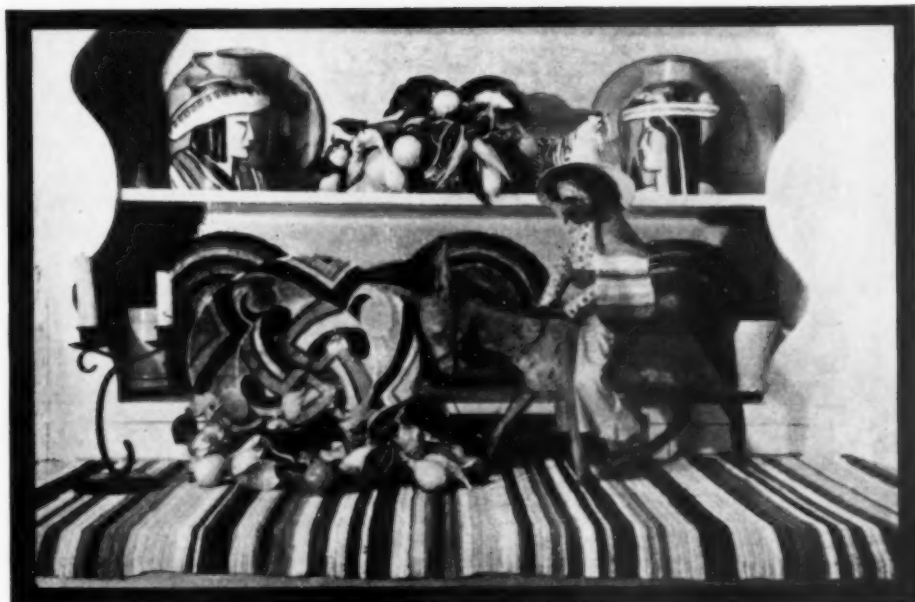
GERTRUDE K. DALTON

South Junior High School
Watertown, New York

Our schools have tried to supply the local hospitals and nearby army posts with favors for holidays. A laugh is our goal and in the light grade. We selected colored papers, paste, cotton batting, colored chalks, scissors, yarn and embroidery floss as our materials.

Cardboard eggs were used to substitute real eggs. Cotton was colored with chalk, paper was fringed or curled around the handle of a paint brush to make ringlets, and yarn or embroidery floss was braided for hair or just pasted down for bangs. We had much fun experimenting with facial expressions and everyone wanted to work. The idea that they were helping to bring cheer served as a good incentive to all.





IN the workshop of Margaret Burette of Pontiac Junior High School, Pontiac, Michigan, you'll find a Mexican and his donkey. 1. Both are modeled from

papier-mâché made of newspaper and paste. He wears a checked blouse and a crocheted serape. There is a runner of brilliant colors crocheted from scrap lengths. 2. Jars painted in enamels with Mexican heads. 3. Plates of rolled serpentine. 4. Gourds painted or shellacked. 5. Raffia or straw mats of traditional colors. 6. A large paper and paste bowl of Mexican or Indian design. All these can be made at school or at home. One need not visit Latin America to have its color and spirit.



AT LOWER RIGHT an applique wall hanging. 1. features a simple but very effective Mexican Indian head. Look in the scrap bag and find your color scheme. 2. The newspaper and paste bowl is excellent for decorative purposes with its Mexican design. The giraffe is made from wadded newspaper held together with strips and flour paste. Llamas would be excellent South American animals to work out in this fashion. Tie tassels of red wool on their ears as the natives do.



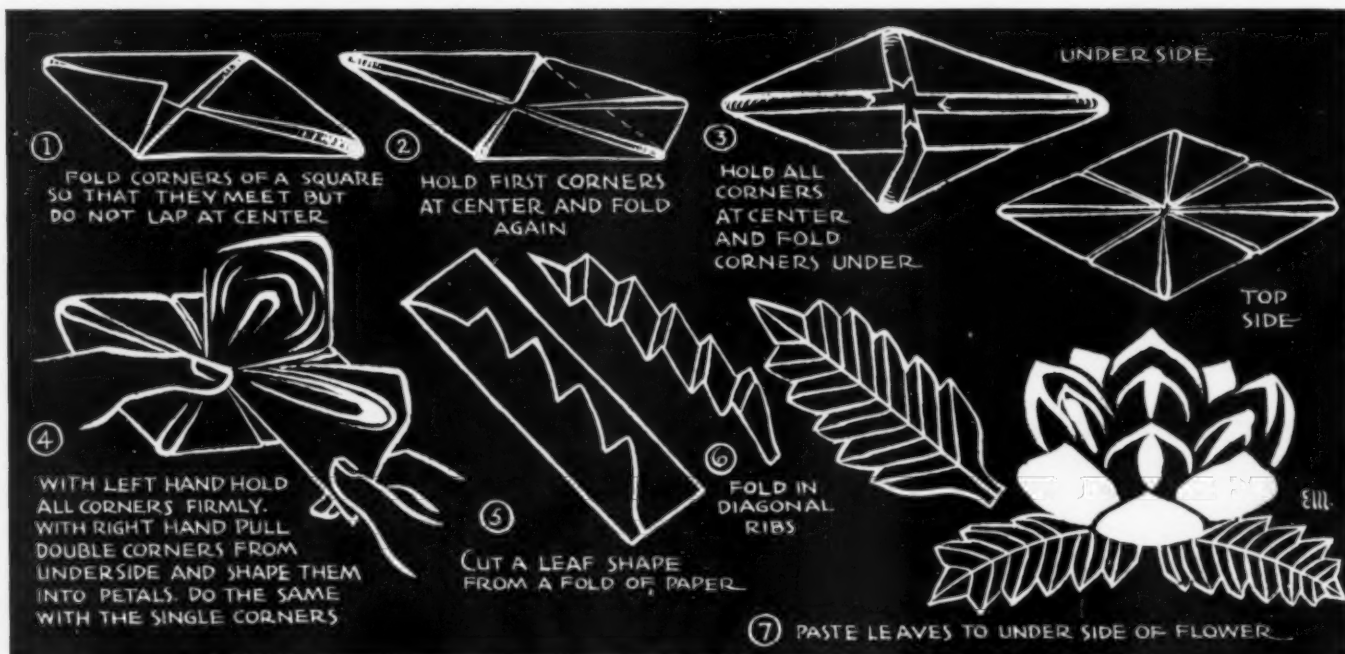
MAY



May Day

FOLDED CRÊPE PAPER CUPS

LOLA M. ELLIOT



MOTHERS' DAY

MARGARET BURRETTE,

Pontiac Junior High School
Pontiac, Michigan

1. Cut silhouettes from black paper. Collect metallic or other bright papers from Christmas wrapping, envelope linings, or florists paper. Make a patchwork pattern of small pieces of these mounted on cardboard. Mount cut silhouette over this background or paint your silhouette in enamel on the reverse side of picture glass. Oval frames are attractive used this way.

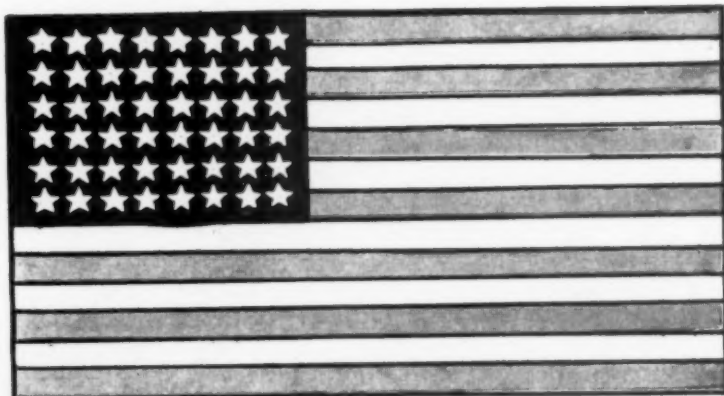
2. A box form lined with fancy paper. Arrange paper flowers constructed of crepe paper within the box and cover with old picture frame and glass.

JUNE.....

Flag Day



Draw the Flag as nearly as possible to its true proportions. No matter how small the illustration all stars and stripes should be represented



When displayed the Flag should be turned so that the union is at the Flag's own right. Thus it would be seen at the left by the observer

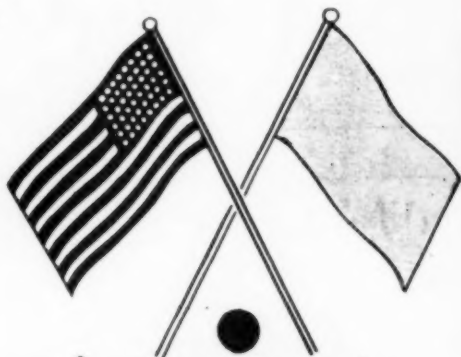
By Executive Order of President Taft, October 29, 1912, the proportions of the Flag are as follows:

FOR FLAG DAY

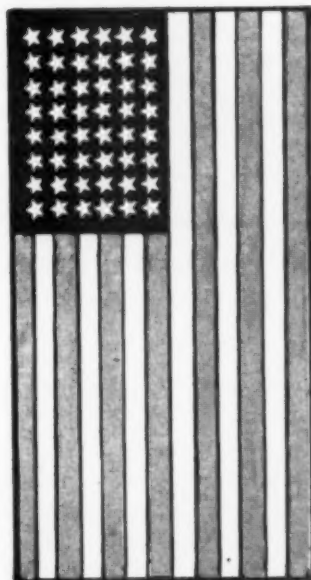
SOME RULES TO BE REMEMBERED
WHEN USING THE FLAG OF THE UNITED STATES
OF AMERICA IN ILLUSTRATION

When illustrated other than being flown from a pole, the Flag should be drawn flat

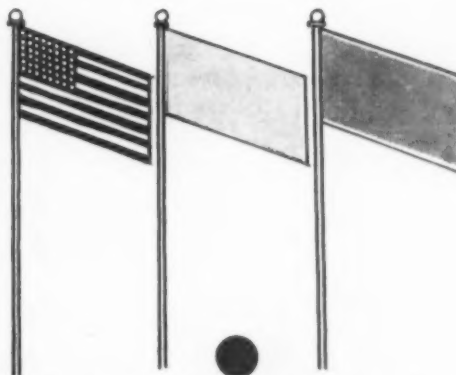
WIDTH OF FLAG	1.
LENGTH OF FLAG	1.9
WIDTH OF UNION	$\frac{7}{13}$
LENGTH OF UNION	0.76
WIDTH OF EACH STRIPE	$\frac{1}{13}$
DIAMETER OF STAR	0.0616



When flags are displayed with crossed staffs the Flag of the United States of America should be turned to its own right with the staff in front of that of the other flag



When displayed vertically against a wall or in a window the union of the Flag should be uppermost and at the Flag's own right



When flags of two or more nations are displayed they should be flown from separate staffs of the same height and size. The flag of the United States of America should be on the Flag's own right

DO NOT

- DO NOT USE THE FLAG AS DRAPERY OR AS A COVER FOR A CEILING.
- DO NOT USE THE FLAG AS A SURFACE DECORATION OR DESIGN ON ANY CRAFT PROBLEM OR COSTUME. IT SHOULD NEVER BECOME A PART OF ANY FUNCTIONAL OBJECT.
- DO NOT PLACE ANY OBJECT OR EMBLEM ON OR ABOVE THE FLAG

- DO NOT PLACE ANY OTHER FLAG OR PENNANT ABOVE, OR IF ON THE SAME LEVEL, TO THE RIGHT OF THE FLAG OF THE UNITED STATES OF AMERICA

DO

- USE PLENTY OF RED, WHITE AND BLUE COLOR SCHEMES.
- FESTOONS AND DRAPERY OF RED, WHITE AND BLUE BUNTING.
- MAKE DECORATIVE ARRANGEMENTS OF STARS AND STRIPES IN PANELS AND ALLOVER DESIGNS, BUT NOT IN THE ARRANGEMENT OF THE FLAG.
- USE THE FLAG CORRECTLY, ONLY AS THE EMBLEM OF THE UNITED STATES OF AMERICA

Gifts to Make All Through the Year

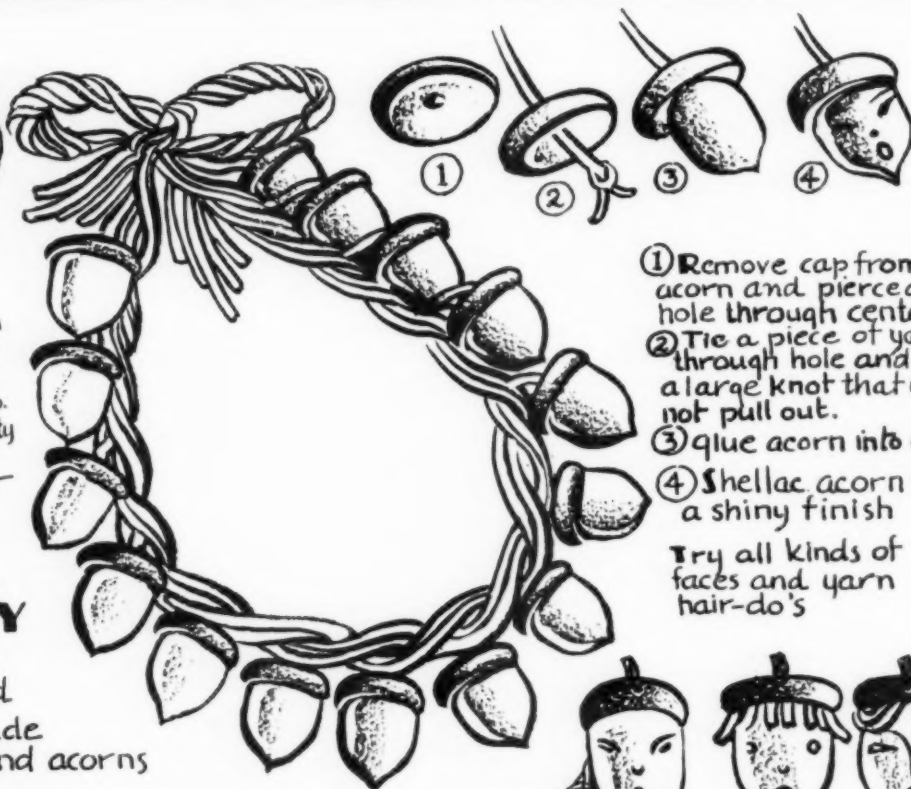


Glue yarn knot into back of acorn cap. Use safety pin for fastener

COSTUME JEWELRY FROM ACORNS

Necklaces, pins and bracelets can be made using string, yarn and acorns

by MILDRED ROGERS
OKLAHOMA SCHOOL FOR DEAF
SULPHUR, OKLAHOMA

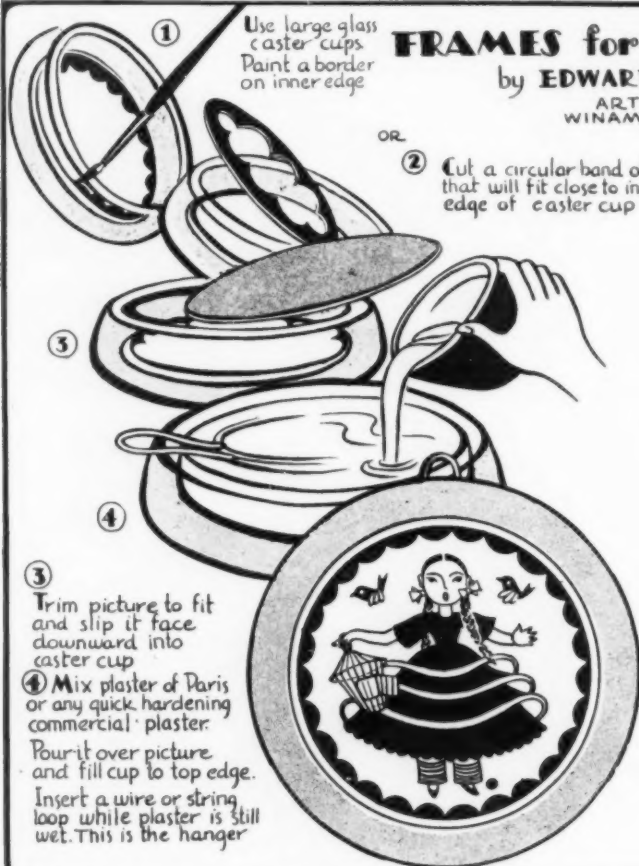


- ① Remove cap from acorn and pierce a hole through center.
- ② Tie a piece of yarn through hole and tie a large knot that will not pull out.
- ③ glue acorn into cap
- ④ Shellac acorn for a shiny finish

Try all kinds of faces and yarn hair-do's

FRAMES for GIFT PICTURES

by EDWARD REUTEBUCH
ART TEACHER
WINAMAC, INDIANA



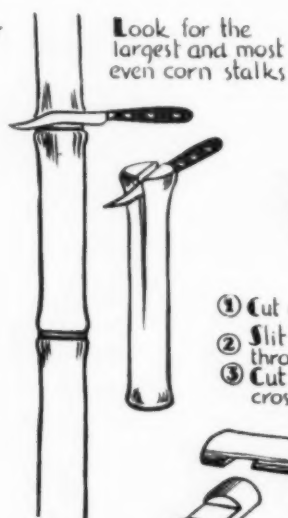
① Use large glass Easter cups. Paint a border on inner edge

OR

② Cut a circular band of paper that will fit close to inside edge of Easter cup

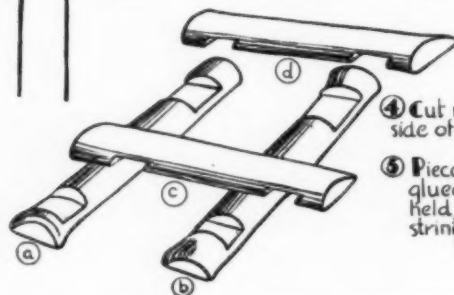
③ Trim picture to fit and slip it face downward into Easter cup

④ Mix plaster of Paris or any quick-hardening commercial plaster. Pour it over picture and fill cup to top edge. Insert a wire or string loop while plaster is still wet. This is the hanger



Look for the largest and most even corn stalks

- ① Cut cornstalk at joints
- ② Slit each of two segments through center
- ③ Cut notches the width of cross pieces (a) and (b)



- ④ Cut notches on underside of pieces (c) and (d)
- ⑤ Pieces may then be glued together or held at corners with string binding

5000

MAY DAY IN A COUNTRY SCHOOL

MRS. JOSEPH W. COURTIS, Ann Arbor, Michigan



OUR woods and fields had long been full of flowers. Mothers had been presented with many bunches. May Day dawned cloudy and cold—so all in all, we decided to make a different kind of May basket from those to which we were accustomed.

I brought a finished "basket" to show what could be done, then piece by piece I took it apart to show HOW it had been made. And the children were off. Each child took one sheet of 12- x 18-inch manila paper and on it traced around a pattern for the base of the basket, placing it with plenty of room at the top. Then they drew nice fat handles. A few words about colors for baskets with several suggestions by the children led to busy minutes while the crayons were wielded. Then to their surprise, I collected all the baskets. This was done, I explained, in order to keep them safely while we made flowers to put in them.

The flowers were made out of another sheet of manila paper. Each child had (and took) the opportunity to draw a flower shape on the blackboard "large enough so we can all see," this to help them make their blossoms generous in size to fill the large baskets. Leaf shapes were handled the same way. Before coloring, we again talked about the flowers in nature and then looked at the baskets, deciding what colors would look nicest with each one, and again the crayons flew. Then scissors replaced crayons and soon the flowers, stems, and leaves lay in neat piles on the desks, scraps were disposed of, and baskets once more distributed. With sharp-pointed scissors, I cut along the top of each basket from handle to handle. The pupils arranged their flowers and then called me to bring the glue. Occasionally I suggested some change, but usually I merely "OK'd" the set-up and explained the technique of using glue, a new experience for this group. By putting a dab of glue at each end of stems (anchoring them on the wrong side of the sheet after they were stuck through the slit), in the center of each flower, and here and there along the leaves, there was little

danger of messing up the paper. Glue was preferable to paste because in some cases a surface colored by crayon had to be stuck to another and paste was undependable—and besides, we welcome every excuse to learn new methods.

The child, usually most careless and hasty, made a neat basket in sophisticated color scheme (Philip). One of the Kindergarten children (Helen) made a charming basket, superior in color choice and application, and in form and execution to most of those from the older children. The other Kindergartener (my own offspring, I hate to confess) is still in the scribble stage—yet see how pretty this basket turns out in spite of it. Bea is always to be depended on for a pleasing design, and individualist Jimmy refuses to have leaves in his basket. And so each one has taken the common foundation and built according to his inclinations.





CHILD ART

from Grade Teachers everywhere



BRIEF ILLUSTRATED HELPS, new ideas, and new ways of using old ideas are invited for this section. Address all articles to Pedro deLemos, Stanford University, California

TAPESTRIES IN THE GRADES

THELMA E. POWERS, Art Instructor
Mildred, Montana



AN ART PROJECT that correlates nicely with other subjects during the month of February is the making of tapestries showing important events in the lives of Washington and Lincoln or of any of our other famous men whose birthdays fall in this month.

We chose Washington and Lincoln as our subjects. Much research, discussion, laying of plans and choosing of the best of many submitted sketches preceded the actual work upon the tapestry itself.

Canvas, heavy muslin or the back of oilcloth would all be suitable for this work. However, we used another material, the backs of discarded obsolete maps. These proved very satisfactory and our tapestries were ready to hang when the drawings were completed.

In previous years we had used wax crayons on various cloth foundations for tapestry work.

This year we used a water-soluble crayon. Each scene or picture was first sketched on the material in pencil, freehand, after the child had made a similar approved sketch on paper. Color was then applied in the same manner as wax crayons are used. The next step was to go over our colored work carefully with a brush dipped in clear water. This process delighted the children as it brought out the colors in a brilliant rich blending that at a little distance resembled oil painting.



We found that a stiff brush (we used oil paint bristle brushes) was best to use on the coarse texture of the backs of the old maps.

Care must be taken to go over only one part such as sky, or a figure or tree, at one time and let dry before "watering" the adjoining part, else the two neighboring colors would run together, causing a blurred or smudged effect. Sometimes it was necessary to outline objects a second time in black in order to make them stand out and give distance to the softened background.

Lovely sunset effects were secured by lightly working in blue at the top and streaks of red, yellow, and orange below near the horizon. This was then gone over quickly with a large stiff brush and water, blending the colors together. If the colors seem too brilliant, while still damp blot with a cloth or ink-blotter to lighten and soften. If clouds are wanted, leave them uncolored but outline in broken lines of light and black with shadows of blue and purple.

Skin tones were probably the hardest to achieve. But since the crayons can be applied one color over the other in smooth blending, we arrived at very satisfactory results by first going over the skin area lightly with yellow, then orange with a faint touch of red on the cheeks and chin. Eyeballs were left uncolored. After basic skin tones had been "set" with water and blotted dry, eyebrows, eyes, mouth, etc., were added in more brilliant colors.

The background behind the two central heads was a dark blend of nearly every color in our box, patterned after the background effects of tinted photographs.

A little practice on a scrap of similar material as the base of the tapestry, will lend confidence in applying the colors.

If you haven't tried a tapestry in this medium or if your classes are tired of the wax crayon method they will hail this as a new and exciting adventure.



STORY BOOK DOLLS for BOOK WEEK

CORA B. MINER, Supervisor of Art, Sycamore Public Schools, Sycamore, Illinois

IN OBSERVANCE of Book Week at our public library, the children of our elementary schools dressed original dolls to represent their favorite book characters.

The project was organized not only as a community service activity but to provide correlated training in art and literature. It afforded an excellent opportunity for the students to become better acquainted with the library and to do some Junior Red Cross work at the same time. All grades from the first through the eighth entered wholeheartedly into the project. It was not only the girls who enjoyed making and dressing their dolls for the

boys had a fine time, too.

The materials were salvaged from their Mother's scrap-bags with the exception of some wire and crepe paper furnished by the school. Some were rag dolls, others were made with heavy wire covered with discarded stockings, and others were carved from wood with movable arms and legs. The wire dolls could be bent into very life-like positions. After the exhibition they were sent to an orphans' home to brighten their Christmas. The pupils loved their dolls but parted with them willingly, thinking of the happiness they were giving. Each child wrote a nice little message and tucked it into the doll's costume, explaining how and why the doll had been made.



MASKS FOR HALLOWEEN

THELMA E. POWERS, Art Instructor, Mildred, Montana



THE first big holiday of the school year, full of fun and frolic for children, comes in October. Yes, it is Halloween. And the weeks preceding can be a most profitable time for both teacher and child.

To the teacher it offers an opportunity for lessons on a more wholesome and better way to celebrate the holiday than was often practiced by misguided and mischievous youngsters in days gone by. It also offers an excellent chance to develop the creative and modeling instinct inherent in all children.

Children love to design and create things that they can use and enjoy at once. I have found this fact to furnish one of the best incentives for motivation and wholehearted participation by any class of any age group.

To the child this project offers keen enjoyment in creating an original object for which he can see an immediate use, and which, to quote one boy, "was much stronger and better than the ones in the store."

Each child chose what character he wanted to be. There were the three bears, that later served duty in a Primary Play. There was an Indian, a witch, a cow, pig, negro, clown, jack-o-lantern, black cat, scarecrow, goblins, etc.

Masks were made over an oilcloth covered oval halfball of crushed newspaper. To begin, dampen a layer of paper and lay over this oval foundation. If a large protruding nose or chin is desired, an extra wad of paper can be inserted under this first damp unpasted layer of paper.

The children worked in groups of fours or sixes. Paper, newsprint or wrapping, paper towels, or even used tablet paper, was torn into long, narrow, triangular bits. A bowl of cooked flour paste was on hand and while one team smeared paste on the torn paper strips, on top of an oilcloth covered table or similar surface, the other team picked up the paste-

covered paper and covered the foundation mold. A change in color or type of paper used for each layer helped to get the layers more evenly distributed. Between every two layers of pasted paper went a layer of cheesecloth, for added strength. If a lighter mask is desired the cheesecloth need only be added around the outer rim. Eight layers of paper and three of cheesecloth make a strong, substantial mask.

After a few layers were added, features were built up to bring out the character desired. Wadded and crumpled paper held down with long strips of cheesecloth and paper soon grew into eyebrows, ears, warts, horns, etc. Ears of animal masks were usually made by fastening triangular pieces of folded cardboard or heavy wrapping paper to the mask with paste-covered strips of paper and cloth. Don't be afraid to use plenty of paste. The more the better.

A finishing layer of plain soft paper or, better yet, a layer or two of toilet tissue, helps. The pasted layers of the mask are allowed to dry on the mold over night. In drying the mask shrinks away from the mold and can then easily be lifted off and the edge trimmed. Strips of paper pasted over the edge after trimming gives a neater finish and added strength to hold the elastic or strings that are used to hold the mask onto the child's head.

Painting the mask is the next step. We used tempera paint because it is opaque and quick drying.

Added details such as feathers for the Indian, shavings for corkscrew curls, pipe cleaners for cat's whiskers, raveled binding twine for hair, brass rings for eardrops and nose rings, bits of fur for mustache or eyebrows, all added to the joy of completing the mask. It was in adding these details that the children's originality as well as excited enthusiasm grew by leaps and bounds.

All that remained was to don some old clothes from the attic, put on their masks and caper and prance about, depicting their various characters for the wholesome enjoyment of one and all.

Designs from Discards

JANE GEHRING, St. Louis, Missouri

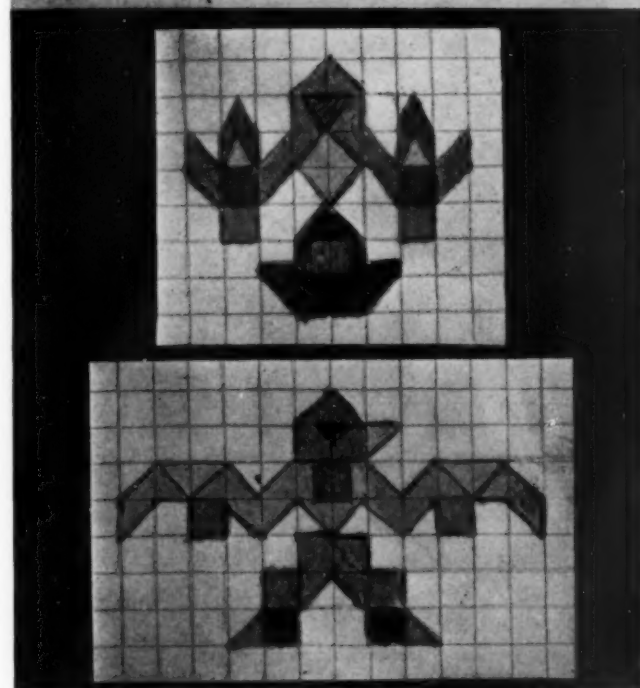
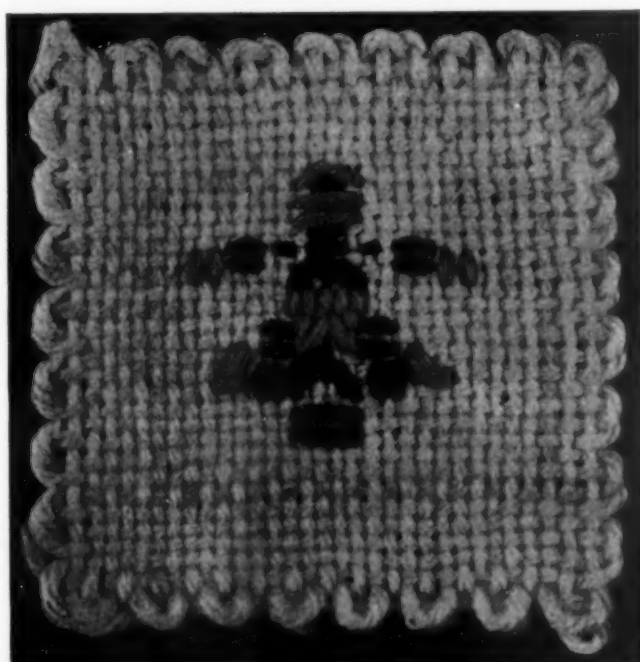
To make economical gifts a class of girls in design brought old sweaters to school and unraveled them. They made squares on the small square-peg looms, which were excellent for this because while the blocks were on the loom the girls embroidered designs into the weave before they removed the block of woven wool from the loom.

The designs were made on squared paper first for practice. The squared paper resembled the wool block when it was on the loom. This made for accuracy in the transfer of the design because counting the squares corresponds to counting the spaces between the yarn threads on the loom.

Some girls traded yarn with others in class to have contrasting color fringe and initials for their scarves.

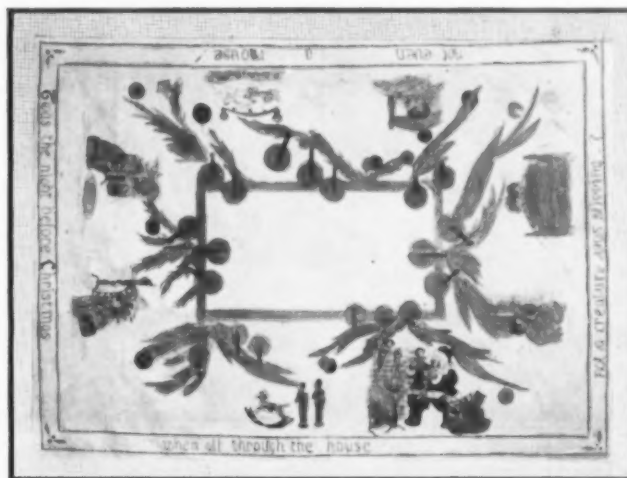
The girls who made purses, made the linings out of scrap material and zipped the opening on the top with zippers from discarded garments.

We arranged a display of the finished articles in the showcase and called it "Designs from Discards."



A CHRISTMAS TABLECLOTH

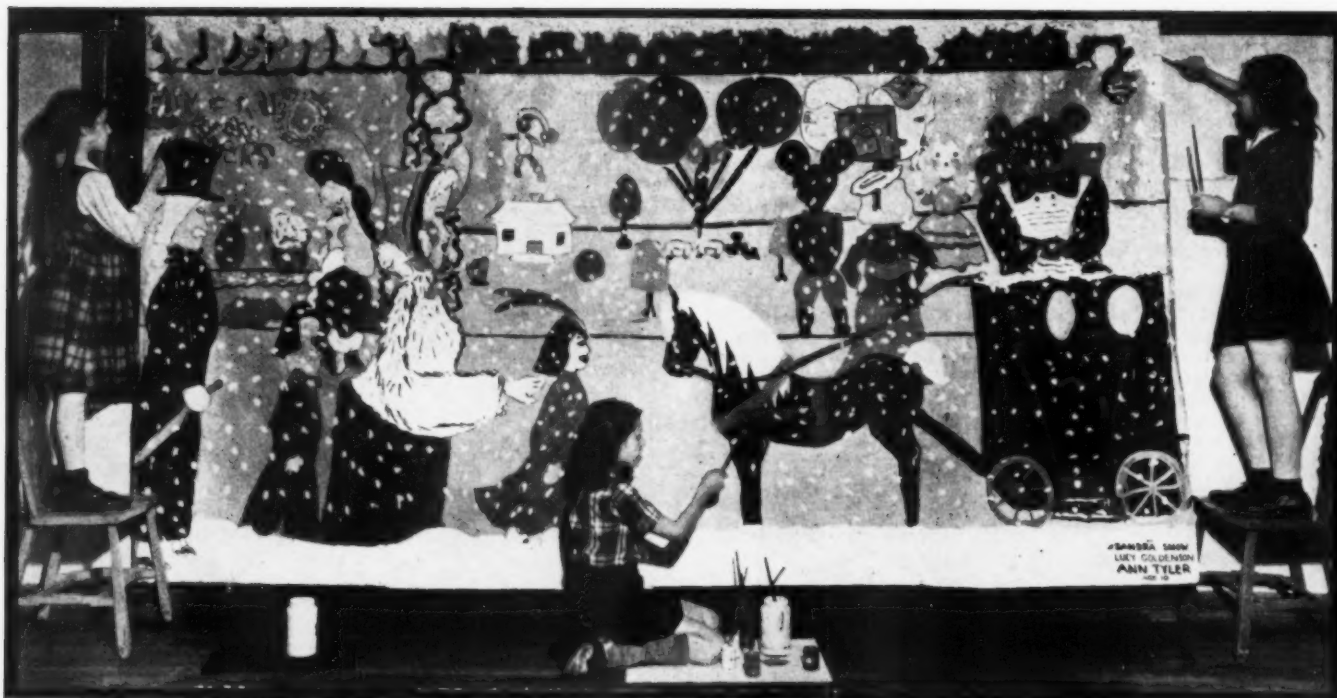
IRENE HAZEL, Art Director
Caruthersville, Missouri



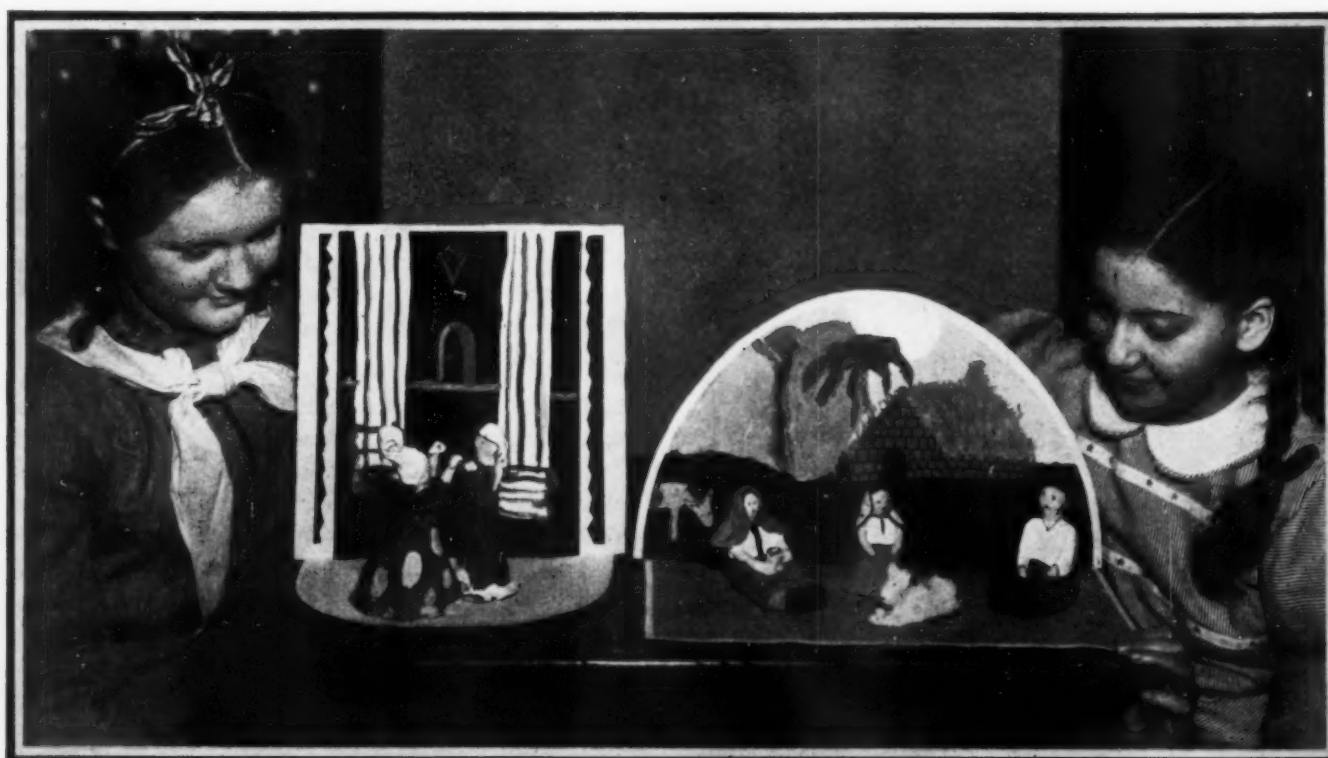
ROUND Christmas time we were planning our semi-annual exhibit for the art department. In keeping with the hospitality of the season we decided to serve tea and cookies to our guests, and that brought up the problem of a tablecloth. What should we use? Our Christmas exhibit featured the crafts we had completed for Christmas gifts, among those being crayoned pillows, card-table covers, etc. So someone suggested that we make a tablecloth of our own, a real Christmasy one, and so we did. What could be more Christmasy to any child from six to sixty than "The Night Before Christmas"? This was the suggestion of the 8th grade, so they worked out the idea as a group project. Some did the drawing, others the coloring, and even the fellows who could do neither of these well, had a part by pulling threads for the fringe.

We first worked the entire idea out on wrapping paper, selecting and drawing what would best fit the space. Sixty-inch Indian head linen was used, 2½ yards long. This fitted the largest table in the art room. The design of the cloth was adapted to this table. The border featuring the first four lines of "The Night Before Christmas," hangs over and fits around the edge of the table. The center section left space for a center piece. We made a red wooden sleigh which we filled with fruits and candy canes for our table decoration.





Fifth Graders paint a Holiday Mural under direction of Miss Jessie Todd, University Elementary School, Chicago, Illinois. Caroline loves horses. She draws them with pencil and chalk, paints them on murals, and models them in clay. This mural was painted on cheap tan wrapping paper and now hangs in our hall. There are two more sections of it, the same size, also with horses made by Caroline. Lucy, Sandy, and Ann painted the old-fashioned Toy Shop background. Not the least of the fun was painting the snowflakes which they are doing in the above photograph. Children are philosophers. As a direct contrast to the happy Toy Shop, you see next door the words "Funeral Flowers" The mural was rich in color, having been painted in magenta, turquoise, black, green, purple, red, and orange.



Sixth Grade. Marion Austin (left) modeled the Dancers. She did hers quickly. Jeannie Busby (right) worked out a group of Mexicans. She took many days and worked over hers, smoothing and rubbing. Both girls tried different backgrounds so that they had an opportunity to experiment also with flat design. These girls are students of Jessie Todd at University Elementary School, Chicago, Illinois.

REFER to CLASSROOM ART PROBLEMS for GREETING CARD DESIGNS

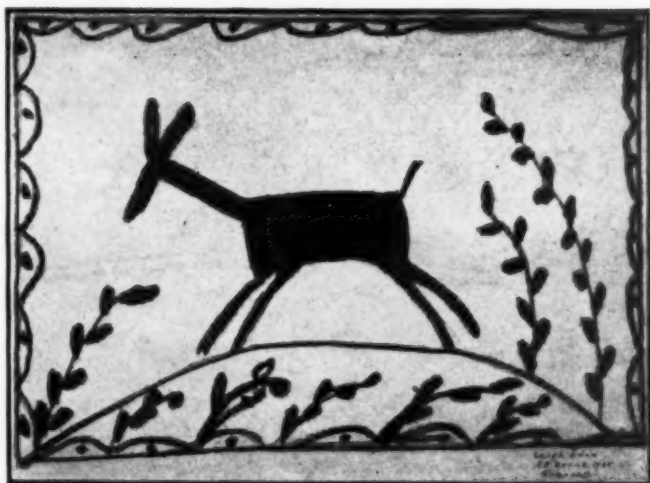


ANY of those crayon, water color, or cut paper design lessons which are done through the year will make excellent greeting card designs. The students will enjoy seeing them again with a new use in mind. Readapt them to the season, add simple lettering and find out how many ways they can be used in silhouettes, linoleum blocks, cut-paper bob-up cards and all the Holiday tricks.

It should be brought to the attention of the students that their art work through the year accumulates for them an invaluable reference or file of accomplishment. From it they can draw inspiration and improve their subjects by new compositions and new techniques.

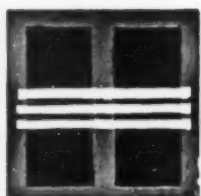


The original and decorative heads at the left by a young student of Lucia Gray of Decatur, Georgia, suggest many an inspiration for Halloween. They could be applied to cards, masks, posters, toys of all sorts, or party favors

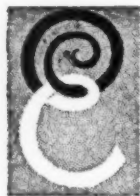


When the third graders of Myra Russell of the Roosevelt School in Medford, Oregon, learned to draw deer they tried various designs and borders for them. Free-hand cards, done quickly in this manner, each slightly different from the other, will make cards that would be really outstanding





HOLIDAYS for



EVERY



MONTH

JANUARY

17-24 Thrift Week. This week begins the anniversary of Benjamin Franklin's birth

FEBRUARY

12 Lincoln's Birthday
14 St. Valentine's Day
22 Washington's Birthday

MARCH

17 St. Patrick's Day
30 Alaska Purchase

APRIL

1 April Fool's Day
14 Pan American Day. Commemorating Pan American Union 1890
19 Patriot's Day. Anniversary of Battle of Lexington

MAY

1 May Day
1 Child Health Day. Established 1930 by President Hoover
18 "I am an American Day"
30 Memorial Day

JUNE

14 Flag Day. Adoption of Stars and Stripes, 1777, Philadelphia

JULY

4 Independence Day

AUGUST

19 National Aviation Day. To stimulate interest in aviation

SEPTEMBER

17 Constitution Day. 1787 Congress adopted constitution

OCTOBER

9 Fire Prevention Day. Anniversary of Chicago Fire, 1871
12 Columbus Day. Landing of Columbus in San Salvador, 1492
31 Halloween

NOVEMBER

11 Armistice Day

DECEMBER

21 Forefather's Day. *Mayflower* reached Plymouth, 1620
25 Christmas Day

SPECIAL OCCASIONS on Dates that Vary

Child Labor Day—Last Sunday in January. Education programs given in schools, clubs, etc., on child employment

American Forest Week—Last week in April. To develop forestry conditions

Easter Sunday

Mother's Day—Second Sunday in May

Children's Day—Second Sunday in June

Father's Day—Third Sunday in June

Labor Day—First Monday in September

Indian Day—Fourth Friday in September

Education Week—About November 18-24. To emphasize importance of public schools

Thanksgiving—Usually last Thursday in November. This is the American Harvest Festival

Arbor Day—By proclamation of governor on various dates

Book Week—Third week in November



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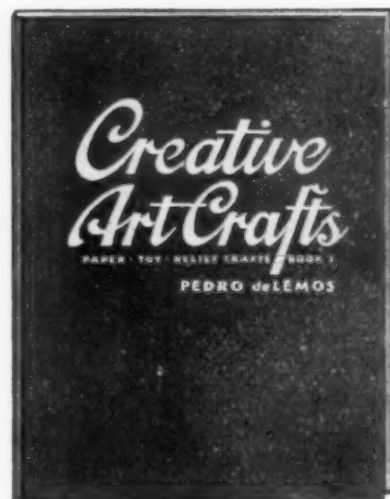
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FUN FOR BOYS AND GIRLS, by Cappy Dick.
Publisher, Greenberg, 400 Madison Avenue,
New York. Price, \$2.00.

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Size of this book, 9½ by 6½ inches and contains 182 pages.

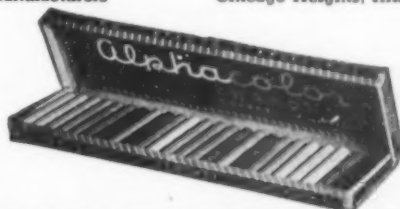
DRAWING PEOPLE FOR FUN, by Roy Vernam.
Publishers, Harper & Brothers, 49 East 33rd
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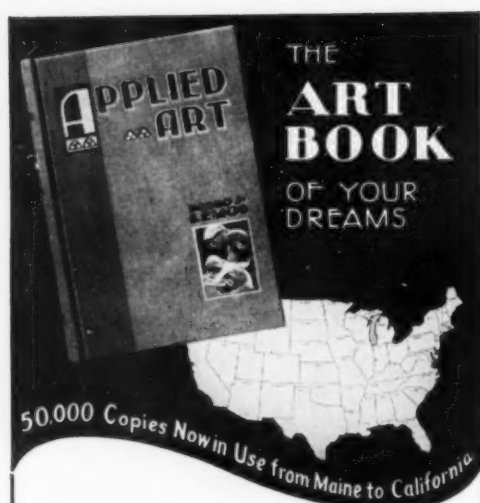
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SMALL CREATIONS FOR YOUR TOOLS, by Hazel F. Showalter. Published by The Bruce Publishing Co., 540 N. Milwaukee Street, Milwaukee, Wisconsin. Price, \$2.75.

The construction of the small creations described in this book is easy if the simple directions are followed and the tools are no more than a jackknife and a coping saw. The non-priority material for these 78 objects utilizes salvage such as tin cans, old chair rungs, spools, clothespins and scraps of wood. The clear plates show accurate dimensions and details of design of animal toys, attractive accessories for inside and outside of the home.

Size of this book is 9½ by 6¼ inches and contains 214 pages.

YOU CAN WHITTLE AND CARVE, by Amanda Watkins Hellum and Franklin H. Gottshall. Published by The Bruce Publishing Co., 540 N. Milwaukee Street, Milwaukee, Wis. Price, \$2.25.

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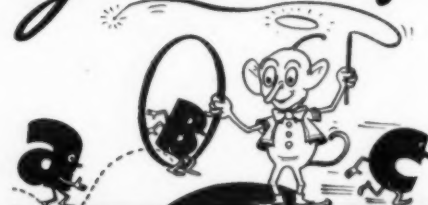
MASKS & PUPPETS, by Dana Saintsbury Green. Published by The Studio Publications, 381 Fourth Avenue, New York. Price, \$3.50.

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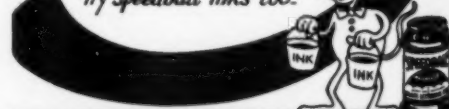


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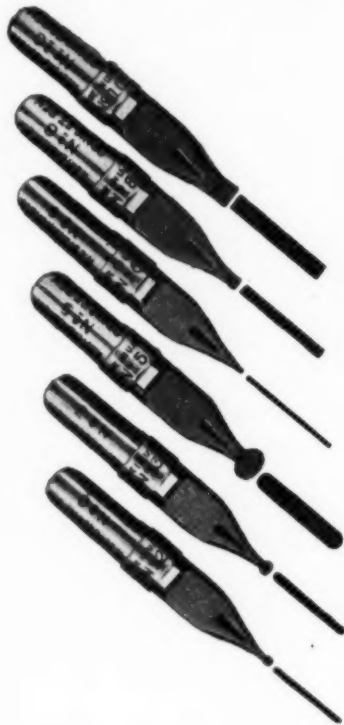
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THE AMERICAN ARTIST and His Times, by Homer Saint-Gaudens. Published by Dodd, Mead & Company, 449 Fourth Ave., New York. Price, \$5.00.

From its earliest beginnings in the folk art of the New England colonists, Homer Saint-Gaudens traces the course of American art through the personalities of its artists. He has not attempted to set down an exhaustive record, but rather to point out the main currents and bring to life their figures. So vivid are his reconstructions that the reader finds himself reliving our history and mixing with the colorful figures: Copley and Stuart dominating the Colonial and post-Revolutionary days; Samuel F. B. Morse typifying our great period of growth and industrial expansion; the swing to romance and "Culture" under Doughty and Cole which led to the Hudson River landscapists and to George Innes; the European influence led by John La Farge. Others—Homer, Eakins, Ryder, Whistler, Sargent and Cassatt, and many others.

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MEET THE AUTHOR AND ARTIST

John deLemos has had a wide experience in teaching and supervising art, drawing and crafts. For several years he was Supervisor of Art in Alameda County, California, where he introduced poster work and handicrafts. He was head of the Design, Poster and Crafts Department at Polytechnic High School in San Francisco during which time he organized the Poly Poster Club whose members won many awards in contests.

At the San Francisco Institute for Art he introduced Advertising Art and Poster Work into this fine arts school with enrollment in this new course jumping from 15 to 50 in the first few weeks. Taught Poster, Commercial Art and Lettering at Chicago Summer School of Applied Arts to classes of Art Instructors and Supervisors from all parts of the United States.

Because of his success in poster instruction, he was asked to become Director of Art for the Latham Foundation. During the past fifteen years, he has conducted International Poster Contests for entries ranging from Kindergarten to Professionals.

The recent Victory Contest pulled 10,000 entries. Around 100,000 posters were actually made but most districts enter only their best work.

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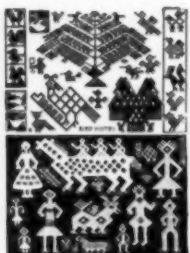
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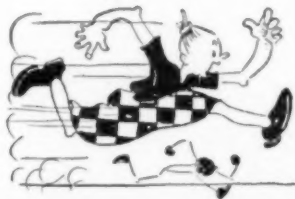
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HOW TO DRAW KIDDIES—28 lessons by Louis A. Eisele. Published by Fashion Art Design School, 545 Fifth Ave., New York. Price, \$1.00.

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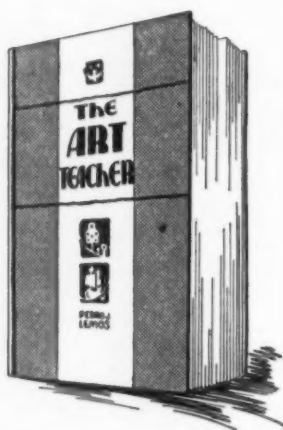
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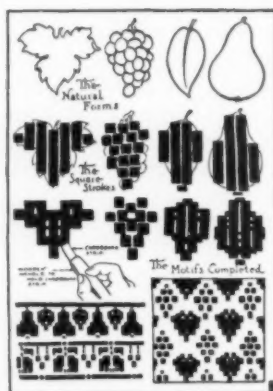


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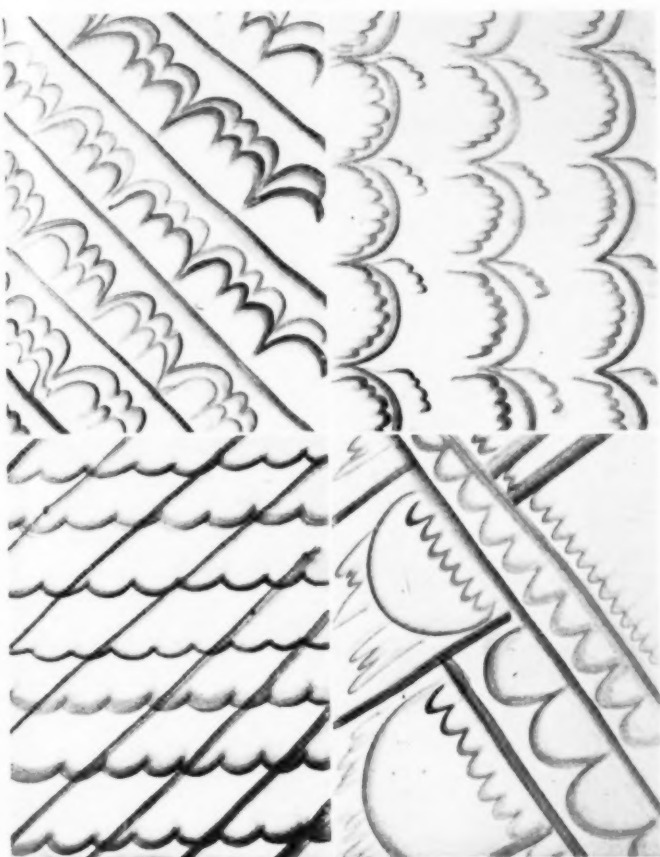
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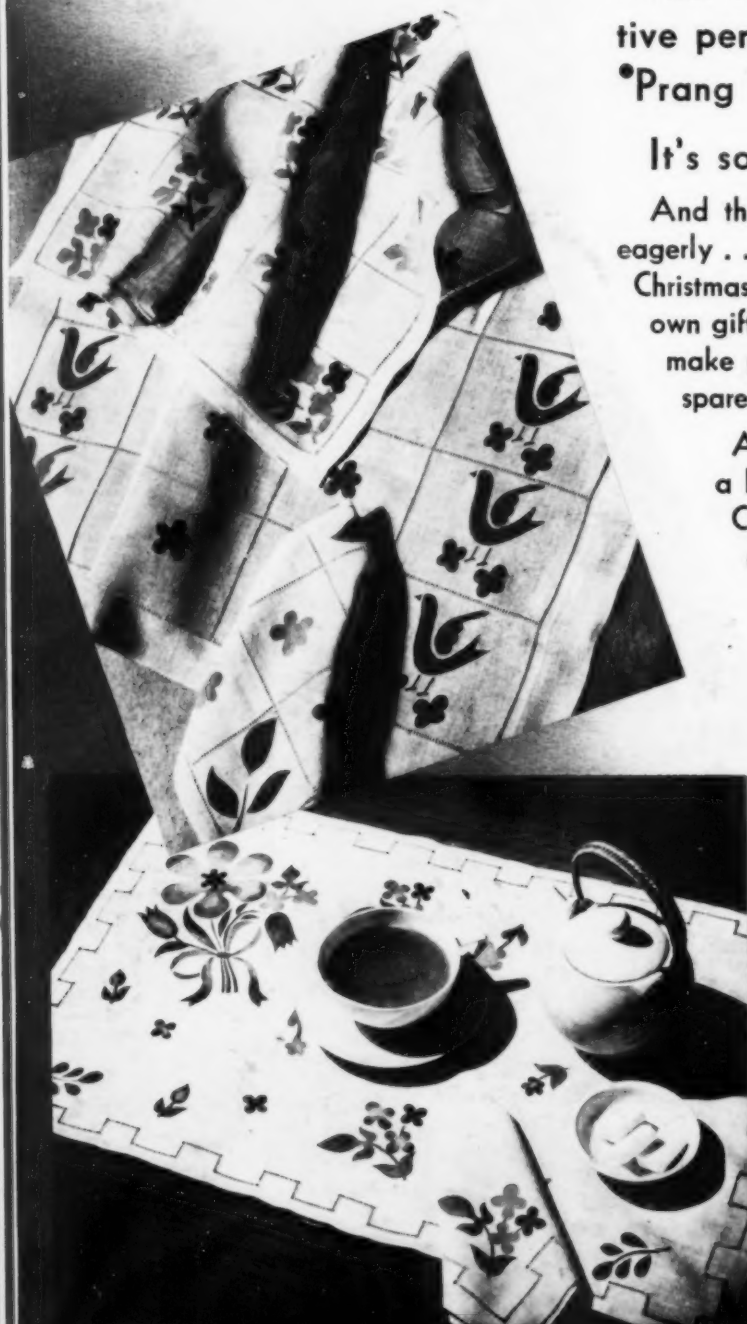
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